The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 5, 1922

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HENRY B. MURTAGH

THE NATIONAL THEATRICAL WEEKLY

JACK NORWORTH'S GREATEST COMIC SONG

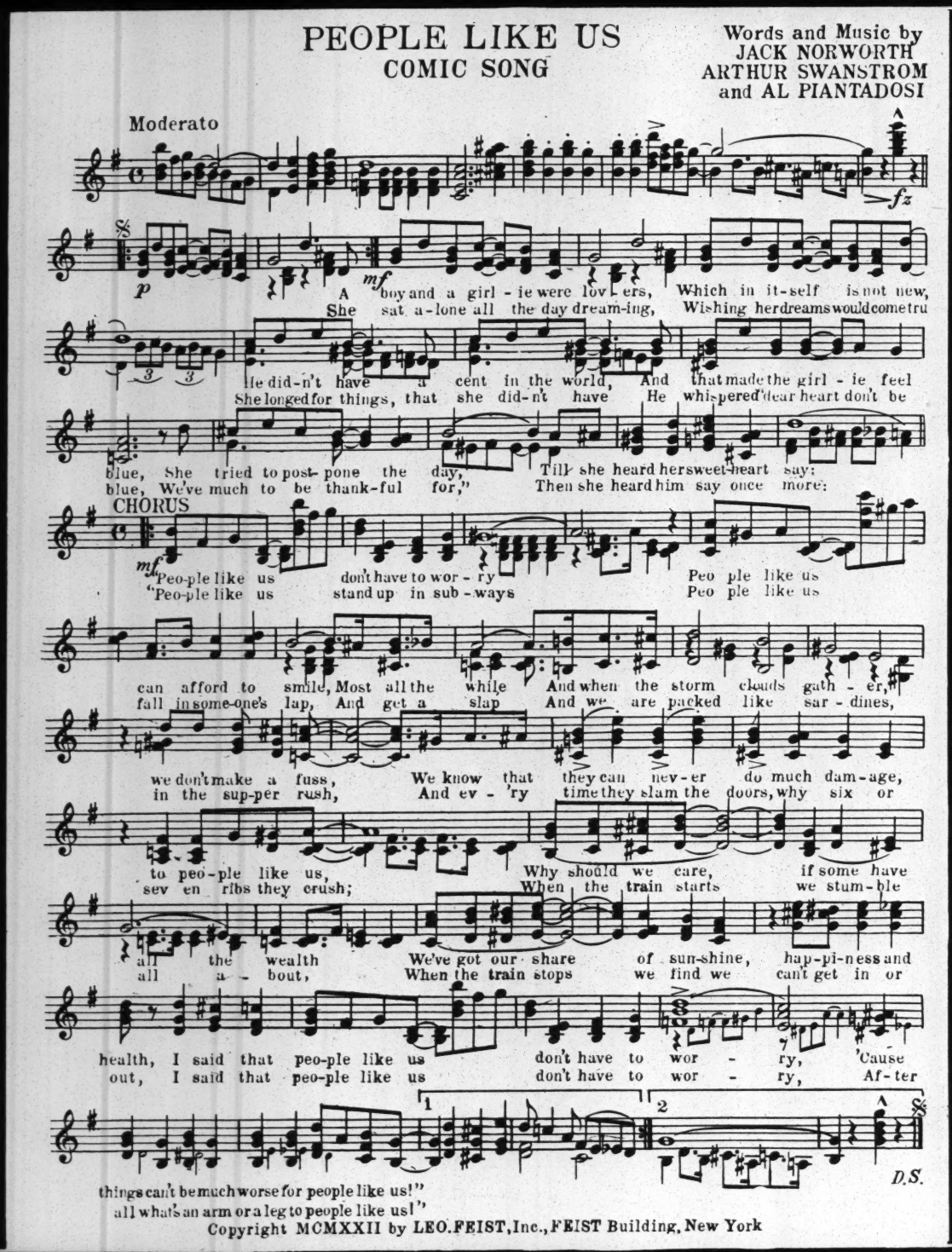
PEOPLE LIKE US

Sing it!
Then take your bows

Plenty of extra choruses

Every catch line a scream

Here's Your Copy
Sing It Now!



PEOPLE LIKE US
COMIC SONG

Words and Music by
JACK NORWORTH
ARTHUR SWANSTROM
and AL PIANTADOSI

Moderato

A boy and a girl - ie were lov - ers, Which in it-self is not new,
She sat a-lone all the day dream-ing, Wishing her dreams would come tru
He did-n't have a cent in the world, And that made the girl - ie feel
She longed for things, that she did-n't have He whis-pered "dear heart don't be
blue, She tried to post- pone the day, Till she heard her sweet-heart say:
blue, We've much to be thank-ful for," Then she heard him say once more:

CHORUS

"Peo-ple like us don't have to wor - ry Peo ple like us
"Peo-ple like us stand up in sub - ways Peo ple like us
can afford to smile, Most all the while And when the storm clouds gath - er,
fall in some-one's lap, And get a slap And we are packed like sar - dines,
we don't make a fuss, We know that they can nev - er do much dam - age,
in the sup-per rush, And ev - 'ry time they slam the doors, why six or
to peo - ple like us, Why should we care, if some have
sev en ribs they crush; When the train starts we stum - ble
all the wealth We've got our share of sun-shine, hap-pi-ness and
all a - bout, When the train stops we find we can't get in or
health, I said that peo-ple like us don't have to wor - ry, 'Cause
out, I said that peo-ple like us don't have to wor - ry, Af - ter

D.S.

things can't be much worse for people like us!"
all what's an arm or a leg to people like us!"

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Sing a Feist Song Be a Stage Hit

The NEW YORK CLIPPER
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CUT RATE AGENCIES APPROVED BY B'WAY THEATRE MANAGERS

Producers and Managers See in It an Effective Ally in the Upholding of Present Scale of Prices—Cut Rate Agencies Have Saved Many Shows

The cut-rate ticket agency, which has been termed a menace to the theatres of New York because of the great hold it has obtained upon the public, especially during the present year, in which time its business has almost doubled, is approved by most of the New York managers, who see in it an effective ally in the upholding of the present scale of admission prices and at the same time giving them an opportunity to meet the demands of that part of the theatre-going public which demands cheaper seats. While it is freely admitted that the clientele of the cut-rate agency will not buy at the box-office, knowing that they can obtain tickets for more than half of the shows at present running in Broadway's theatres at almost half price, it is argued that the shows which are listed at the cut-rate counter would not be able to get along without its aid unless they cut their admission price scale down to $2 at the most.

While it is contended by some that the public must have lower prices for legitimate shows in New York before business can get back to a normal footing, the managers assert that conditions are such now that the producer is entitled to get as much for his show as the market will allow, as the chances of presenting an instantaneous success are about seven to none against him. Explaining this statement, one manager gave the example of bringing in a show to Broadway at a $2 top which made an immediate hit. It would be practically impossible, under these circumstances, to raise the admission prices, he said. Yet, by charging a $2.50 top, the producer takes a chance upon the problematical success of his attraction, as he knows he can depend upon the cut-rate agency to help him if his show does not meet with immediate approval or is even a flop.

The present season has been the worst in the history of the theatre in New York during the past few decades, but it is a matter of fact that a large number of the shows which have not been up to the mark have been enabled to pull back the greater part of the money invested in them by their producers solely through the aid of the cut-rate agency. In the case of a well known manager who has had an especially bad season, it is known that Joe Leblang, the proprietor of the big cut-rate agency, has taken over the entire house for some of these failures for weeks at a time.

One case cited by those who disparage the cut-rate agency system is "The Rose of Stamboul," which is playing at the Century Theatre. This show, which had received most favorable press comments when it opened several weeks ago and is admitted to be one of the best musical shows of the present season, is not drawing half the money the house can get on capacity business. The public, it is argued, will not buy at the box-office when it can get tickets for lower prices at the cut-rates. The Century, however, is so large a house that even if the box-office demand were much larger there would still be plenty of tickets for the cut rates. If the managers wanted to combat the cut-rate agency they could cut the admission price, but this might develop into retroactive movement, as there is always the possibility of the show gradually drawing better, in which case the lower scale of admission prices installed would undoubtedly mean less profits.

RADIO CONCERTS ON TRAIN

Passengers on the Delaware, Lackawanna and Western trains will be entertained by radio concerts commencing this week. The railroad will install a radio receiving set on the Cornell special which leaves Ithaca at 12.35 p. m. April 5. It is hoped that concerts from the Newark, Pittsburgh and Schenectady broad casting stations can be picked up. If the test is successful, sets on all the better trains between New York and Buffalo will be installed.

SALARY CUTS FOR N. Y. CASTS

Two shows now operating on Broadway cut the salaries of the entire cast this week, due to the lack of business. "The Blushing Bride," members' salaries were cut various amounts, while Arthur Hammerstein made a uniform cut of 25 per cent on the salaries of all members of "The Blue Kitten."

It seems plausible that unless business in the Broadway houses show some signs of increasing, they will all have to follow this movement or close.

A.E.A. WANTS ACTORS TO REPORT

In order to check up on the companies under the management of producers who are subject to the Equity Shop ruling, the Actors' Equity Association requested last week that all members who secure engagements in new shows, report that fact to the A.E.A. officials. Despite the fact that Equity keeps a close watch of new companies which are continually organizing, several of them have played for months before it was discovered that Equity actors and non-members were playing under independent managers.

FIVE MEN INDICTED

WASHINGTON, April 3.—Five men were indicted by a Grand Jury here today on charges of "involuntary manslaughter" as a result of the Knickerbocker Theatre collapse on January 28, in which 98 persons lost their lives. Those indicted were:

Reginald W. Geare, the architect; John Howard Ford, an engineer; Donald Wallace, the contractor; R. G. Fletcher, foreman in charge of the mason work; J. R. Downman, assistant building inspector of the District.

MIRROR STAFF OUT

Six members of the staff of the Dramatic Mirror, the theatrical paper, were notified on Saturday last, that their services were no longer needed and present indications are that the paper, now a monthly, will not make its appearance on its scheduled date next week.

There still remains a few office employees of the paper at its quarters in West 44th street but the editorial writers and advertising salesmen have gone.

The Mirror, one of the oldest theatrical papers in the country was started about fifty years ago by Harrison Grey Fiske. He ran it for years and it was devoted exclusively to the dramatic field. He retired several years ago.

H. Wyckoff, formerly a motion picture newspaperman headed a corporation that took the paper over a few years ago. Since then it has been devoted to vaudeville, pictures and drama. S. J. Kaufman for some time held the post of editor.

The policy of the paper was changed around the first of the year to a monthly instead of weekly and two issues have appeared since then.

W. Ludlow James, attorney, who has represented the corporation which published the paper said on Tuesday that he was not in a position to make a statement regarding the paper's future plans.

A judgment amounting to over $6,000 in favor of an engraver was entered against the corporation last week.

ACTORS IN PULPIT

SPOKANE, Wash., April 1.—Two actors, Charles Fletcher and Richard Mack, conducted the Sunday services here last week at St. Peter's Episcopal Church, when the pastor of the church, Rev. L. H. Miller, was called out of town suddenly. Both are members of a company which played here last week. Fletcher, who delivered a sermon on "Making Your Own World," was trained for the ministry in England, and still holds a license as a lay reader. Mack sang a solo, "The Holy City" during the offertory.

The church was packed to the doors with church-goers anxious to hear the sermon. All those who attended were enthusiastic in their praises. Fletcher's sermon dealt with the necessity of human beings rising above their handicaps and the obstacles in life, citing as an example the achievement of Helen Keller.

WEYBURN TO STAGE "FOLLIES"

The Ziegfeld "Follies" of 1922 will be staged by Ned Weyburn, it was reported on Monday. Weyburn, who formerly did most of the staging for the Ziegfeld shows, has not worked for Florenz Ziegfeld, Jr., for the past year or more, some misunderstanding being reported to have caused the breach.

The "Follies" last year was staged by Edward Royce. Artists are now being signed for the new show, Florence O'Denishawn, the dancer, being the first to receive a contract.

PALACE THEATRE ROBBED

FORT WORTH, Tex., April 3.—Two armed and unmasked men entered the office of the Palace Theatre, this city, last week, and bound and gagged two negro porters. The two bandits broke into the safe and got away with about $1,000 in cash making their escape. The police of the city have been unable to find them.

KING SHOW STRANDS

ST. PAUL, Minn., Apr. 3.—Chester P. King's show "Broadway Scandals," playing at the Metropolitan Theatre here, stranded last week and the entire company are awaiting help from friends in order to get out of the city.

The trouble broke suddenly, as on Wednesday afternoon of last week a good sized audience was in the house waiting patiently for the curtain to rise, when it was announced that "due to a misunderstanding between stage hands and company management the stage hands had quit and the show necessarily was obliged to disband. "It is not a strike," Peter P. Ermatinger, manager of the show said, "merely a disastrous misunderstanding.

LOEW'S STATE SUED FOR TAXES

MEMPHIS, Tenn., April 3.—Loew's State Theatre is defendant in a suit filed by the back tax collector in chancery court, in which he is seeking to collect taxes for 1920. The case has been taken under advisement by the Chancellor, F. H. Heiskell, and will probably be carried to the State Supreme Court for final settlement.

The theatre company's defense for not paying the taxes is that a lease cannot be assessed by the State for taxes. The site of the theatre is owned by the Wm. R. Moore School of Technology, and being the property of a school is not taxable. The Loew lease on the theatre runs for 99 years.

CARLE OUT OF "TANGERINE"

Richard Carle resigned from the cast of "Tangerine" at the Casino Theatre last Saturday night in order that he might make arrangements to undergo an operation for kidney trouble, as advised by his physician. His place was taken by Herbert Corthell, who opened on Monday night. Corthell played the same part when "Tangerine" was on the road last year before it came into New York. Hazzard originated the part at the Casino, Carle taking his place after closing his engagement with "The Broadway Whirl" on tour several months ago.

STOCK AND PICTURES AT EMPIRE

BUFFALO, N. Y., Apr. 3.—The Empire Theatre, this city, which has been playing a straight motion picture policy has added a Stock Company to play in conjunction with the photoplays. Sam Carver, the manager of the house, is also manager of the Academy Theatre here.

"PIM" TO TOUR ALL SUMMER

"Mr. Pim Passes By," the Theatre Guild show, now on the road, will not be withdrawn this summer but will go to the western coast, returning east in the fall.

"SALLY-IRENE" REHEARSING

"Sally, Irene and Mary," the musical show made from the vaudeville act of the same name starts rehearsing this week. It will open at the Wilbur Theatre, Boston, early in May.

DANCE KILLS ACTRESS

MUSKOGEE, Okla., April 4.—Nell Clare, a vaudeville actress, died in the hospital here last night from over-exertion from an athletic dance done in her act at the theatre earlier in the evening. She collapsed on the stage immediately after she had finished her act.

P. M. A. VOTES TO RATIFY JURY SYSTEM FOR PLAY CENSORSHIP

Producers Go on Record as Being in Favor of Proposed Public Jury Plan of Passing Upon Alleged Objectionable Plays—Committees Appointed

At a meeting held last week in the offices of the Producing Managers' Association on West Forty-fifth Street, the membership of the organization voted to ratify the voluntary jury system by which all plays which do not meet with the approval of a jury selected from the lay public must be immediately closed by the management. This ratification of the censorship plan is the final step before it is placed before the city authorities, including Mayor Hylan, License Commissioner Gilchrist and Chief City Magistrate McAdoo, who will pass upon and thus allow it to become immediately effective.

While some opposition to the censorship plan developed the week before last when Lee Shubert, Morris Gest and Al. H. Woods asserted that they would not sign the agreement necessary to the establishment of the censorship system, the only one of these three who has not reversed himself is Woods, who did not appear at the meeting of the P. M. A. members and who is known to be very much against it. At the meeting held last week a letter from Woods was read in which he asked the P. M. A. to pay a portion of the expenses he incurred in fighting License Commissioner Gilchrist's action in attempting to revoke his license to operate the Eltinge Theatre because of the alleged indecency of the play running there, "The Demi-Virgin." This fight was won by Woods when the Appellate Division of the Supreme Court upheld his contention that the License Commissioner had no right to censor the theatre. The members present at the meeting of the P. M. A. passed a resolution ordering that a part of Woods' legal expenses be paid by it and appointed a committee to estimate the amount to be paid to him. When Woods agreed to recall his resignation from the P. M. A. several months ago one of the conditions he exacted was that the association should back him up in his fight against Commissioner Gilchrist's edict. It is understood that in the letter he addressed to the P. M. A. and which was read at the meeting last week Woods also tendered his resignation. By the constitution of the P. M. A., however, six months must elapse before a resignation takes effect, so under this condition Woods is bound to accept for at least that period of time the obligation assumed by the ratification of the censorship plan, under the terms of which he must close any of his shows immediately should it be declared indecent by a jury that might be called to pass upon it.

When Woods first publicly denounced the voluntary censorship plan he declared that he would never submit to it, and that he would prefer official censorship like that now effective in the motion picture industry in New York State. He asserted that he was the one manager at whom the voluntary censorship plan was directed.

The resolution which was passed at the P. M. A. meeting ratifying the censorship program read as follows:

"At a meeting of the Producing Managers' Association held Wednesday a resolution was passed placing the association on record as being in favor of the proposed public jury plan of passing upon alleged objectionable plays as opposed to official censorship, and a committee was appointed to act with the Authors' League, Actors' Equity Association, Drama League and the Better Public Shows Movement."

A committee was also appointed to collaborate with the other groups fostering the censorship system in putting the plan into a final form. This committee is composed of Arthur Hopkins, George Tyler, J. P. Bickerton, Jr., Gilbert Miller and John Golden.

The panel of from 300 to 500 laymen which must be drawn up according to the plan, and from which the juries will be selected, has not yet been chosen. It is felt by a number of managers that the Better Public Shows Movement, which is composed of nearly forty religious societies, will attempt to force the naming of a large number of chudch members, who will be sure to allow no leeway to any play complained against. The other organizations sponsoring the censorship plan however, these being the Authors' League, the Society of Dramatists, and the Actors' Equity Association, will exercise great caution in the selection of the persons to make up the panel, and will try to obtain the names of a representative number. One of the plans already submitted is that at least one-third of the panel be made up of women. Another plan is that the entire panel be drawn from the membership of the leading men's clubs in the city, such as the University Club the Yale Club, the Harvard Club, the Princeton and the Colony.

THEATRE MONEY DISAPPEARS

BOSTON, Apr. 3.—The safe of the Lynn Auditorium Theatre was robbed on Saturday, of the sum of $940. The robbery is supposed to have taken place between the hours of 12 noon and 3 in the afternoon. The loss of the money was discovered by the cashier of the house, Doris Gardner, when she went to pay off one of the cast. The police were called in, and, after investigation, said that only two people in the theatre knew the combination on the safe. These two were Doris Gardner and Thomas Smith, treasurer of the theatre.

The Auditorium Stock Company is playing at this house. No arrests were made.

LAWYER SUES FOR MILLIONS

LOS ANGELES, April 3.—Because of an alleged agreement that she would give him one-half of the money recovered from her dead husband's estate, Ola Humphrey Hassan, better known as Ola Humphrey, an actress, is being sued by her lawyer, Herman L. Roth, of New York, for the sum of $2,450,000.

Roth alleges that Ola Humphrey retained him as her lawyer, and that he was to get for her one-half of a $14,000,000 estate belonging to Prince Ibraihim Hassan, of Egypt, whom she married in Paris.

STOCK IN BUTTERFIELD HOUSES

A new stock company has been opened in Battle Creek, Michigan, by the Butterfield Enterprises. The company opened two weeks ago, and is playing many of the Broadway successes.

The Butterfield Enterprises will open two similar companies in Saginaw and Kalamazoo. The players for Saginaw will open on or about Easter Sunday, while the company for Kalamazoo will not open until the latter part of May.

Nancy Duncan heads the Battle Creek company, and is assisted by Marshall Chappel. The casts for the other two organizations have not been announced.

DANCING STUDENT SUED

The week before last Thelma Harvey, the dancer and college student who gained a measure of notoriety recently when she was arrested on the charge of dancing indecently in the Club Dansant on West Fifty-second street, which charge was later dismissed, brought suit against the Midnight Supper Club, Inc., which operated the Club Dansant, for breach of contract, alleging that $450 was due her for three weeks' salary, but last week Miss Harvey found herself named as defendant in two suits brought against her, each for $1,000, and each alleging breach of contract.

DIXEY WINS "FAIR HELEN" CASE

Henry E. Dixey, the well known actor, received judgment for $2,338.18 last week in the City Court in his breach of contract suit brought against the Fair Helen Company, which produced "Fair Helen" in the fall of 1919. Judgment was handed down by Justice Schmuck.

This case presents a very unusual aspect, inasmuch as Dixey received a favorable verdict although he had been discharged by Richard Ordynski, president of the Fair Helen Company, before the ten day rehearsal period had expired. The reason judgment in favor of Dixey was granted, is because of the fact that when the case was called for trial on January 23rd of this year Ordynski, who is an opera manager, was not present, being at that time in Europe, although his attorney, William Klein, appeared in Court. Judge Schmuck reserved decision until last week.

Dixey, who was represented by Lawyer Paul N. Turner, alleged that he contracted with Ordynski on September 12, 1919, to play in "Fair Helen" with a guarantee of four weeks at the salary of $550 per week. This contract, which was an individual one, according to the answer filed by Attorney Klein, was understood to be subject to the terms of the agreement which had just been effected between the Actors' Equity Association, of which Dixey is a member, and the Producing Managers' Association, which agreement included the clause covering the right of the manager to terminate the contract during rehearsals.

Dixey alleged that he rehearsed in the part assigned to him for five days, beginning September 15. The Fair Helen Company alleged that the reason for his dismissal was that he was repeatedly late for rehearsals, some days as much as two hours behind time, and that on one day he did not show up at all. This day is said to have been a Sunday, on which Dixey refused to rehearse. The management and the rest of the cast were anxious to speed up the rehearsals as the actors' strike which had just been settled had made inroads upon their financial positions.

"Fair Helen" played about five weeks out-of-town, closing in Boston. It did not last to come into New York.

GOVERNOR TO HEAR EQUITY COM.

The request of the Actors' Equity Association to be granted a hearing on the proposed amendment to the theatrical agency law, which would permit the collection from vaudeville and circus artists of more than the present five per cent commission, has been granted by Governor Miller. The hearing will be held before the Governor in Albany on April 7th. This amendment to the agency law was presented by Senator Fearon and has already been passed by both houses of the State Legislature. It had been put before Governor Miller for his signature before Equity heard of it. Senator Fearon's amendment proposes that the phrase of the clause of the business law governing theatrical agencies which reads to the effect that no more than five per cent commission be charged an actor, no matter how many licensed agents are involved in getting an engagement, be deleted.

"RAINBOW GIRLS" FOR MEXICO

Frank ("Doc") White, formerly the assistant manager of the Broadway Theatre, 40th Street and Broadway, leaves Wednesday for Tampica, Mexico, where he will open his revue, "The Rainbow Girls." Jean Allen is the prima donna of the piece. In the supporting cast are: Ethel Thomas, Jack Selby, Mickey Fay, Jean Johnson, Al. Allegro, and Minnie Graham.

FRAZEE CASE BEFORE REFEREE

The divorce action brought by Mrs. Elsie Frazee against her husband, Harry H. Frazee, theatrical manager and owner of the Boston American League Baseball Club, was referred to a referee last week by Supreme Court Justice Newburger. Abraham Stern was appointed to act as referee. Nathan Burkan represents Mrs. Frazee.

NEW SHOWS IN CHICAGO

CHICAGO, Ill, Apr. 4.—Three new musical shows opened in Chicago Sunday night for their initial local showing. "The O'Brien Girl" took possession of the Cohan Grand Opera House; "Red Pepper" with McIntyre & Heath started at the Apollo, and "Lola" went into action at the La Salle Opera House, relighting that theatre. "Little Old New York" and "The Silver Fox" closed their local engagements on Saturday night and departed for the east.

Attractions that remain here are Frank Bacon in "Lightnin'," which continues in high favor at the Blackstone and threatens to smash local records for duration.

"Nice People," with Francine Larrimore enters into its twenty-fourth and final week at the Cort Theatre.

"The Night Cap," will run on indefinitely at the Playhouse where it is playing to splendid financial returns. It is now in its fourteenth week.

Ina Claire and Arthur Byron will continue playing "Blue Beard's Eighth Wife," which is drawing good patronage at the Garrick Theatre.

Mitzi is now in her sixth week at the Illinois in "Lady Billy."

Billie Burke takes the "Intimate Stranger" into its third and last week at Powers. The attraction is said to have been but lightly patronized.

Grace George, acting "The Exquisite Hour" continues on at the Princess Theatre and is now in its third week.

Will Rogers and "The Ziegfeld Frolics" has been voted Chicago's most amusing attraction. Seats are selling at a premium and a large advance sale is said to have been recorded.

"Ladies Night," a Turkish bath affair, continues to run on at Woods' Theatre, regardless of the fact that it has succeeded in raising the ire of the reformists. The latter have appealed to the police to suppress the production, but the limb of the law has refused to interfere with the play. The attempted suppression has succeeded in giving the play considerable publicity throughout the press of the city.

Vaudeville and burlesque combination houses report business exceedingly good. The outlying stock houses, the Victoria and the Imperial, are reported to be playing to excellent business. The Victoria this week is repeating its last week's production, "Smilin' Through," and the Imperial is offering "The Shepherd of The Hills."

LISTING FRANCHISE HOLDERS

At a meeting of the Affiliated Theatres Corporation, which is to be held sometime during this month, the board of directors will decide who the producers will be that will receive franchises empowering them to produce vaudeville unit shows over the new circuit next season. The board of directors already has in its possession a list of well known producers who are seeking franchises, but just which of these will receive the franchises will be finally decided at the coming meeting. No one individual will be permitted to have more than two shows playing over the circuit. A tentative list has been prepared and this will be revised and completed at the meeting.

BIG MUSICAL EVENT OFF

The big concerts and other musical events which have for years been one of the features of Ocean Grove, N. J., are to be discontinued this Summer.

Galli-Curci, John McCormack, Schuman-Heink, the late Enrico Caruso and other famous singers have appeared at the Grove during the Summer season.

BERNARD-CARR CAST COMPLETE

The Bernard-Carr show, entitled "The Schenckman Six," which is to open in three weeks, will include the following cast: Adele Rolland, Jenni Moscovitz, Marion Ballou, Mabel Carruthers, Frank Allworth, Edwin Mordant, E. F. Hill, John T. Dwyer and Cameron Clemens.

Barney Bernard and Alexander Carr are the stars, and will play in their original characters of Potash and Perlmutter.

THREE HUNDRED SUMMER SHOWS PREPARING FOR EARLY START

Repertoire, Chautauqua, and Boat Attractions Now Ready for Opening of Summer Season—Many Actors of Ability Offering Services for the Cheap Shows

CHICAGO, April 3.—Preparations for the Summer season of repertoire, tent, Chautauqua and boat shows are now going at full blast in this city and in Kansas City, Muskegee, Oklahoma and New Orleans, the other centres for the organization of companies for these types of attractions. It is estimated that more than 300 companies of the above-mentioned classes will play this Summer.

A striking condition in connection with the organization of the tent, repertoire, Chatauqua and boat shows for the Summer season is the fact that never before have there been so many actors of the higher and better paid class available for engagements in this field, where the highest salaries paid are rarely over $80, and average around $50 a week. This is caused, of course, by the terrific depression of the past year and a half in the theatrical business.

This year, a great many actors who heretofore never thought of taking an engagement during the Summer in the outdoor show companies are anxious for such employment. The rep, tent, and boat shows, which is really an important branch of the theatre, is practically unconnected with the more well known branch which makes New York headquarters. In the past two years, however, the Actors' Equity Association has enrolled a great number of members in the western field, making it the only link between the two.

The average number of actors employed in rep, tent, Chautauqua and boat show companies is 12. With more than 300 such shows out this Summer, almost 4,000 actors will be used. The chief part of the season, and the period in which most of the shows confine their activities, is from May to October. Shows will begin touring, however, late this month.

The boat shows, probably the most romantic branch of the theatrical business, travel up and down the Mississippi River and its main tributaries until late in October. There are at least fifty of these shows which will "voyage" this year. The shows are given right on the boats, which are really big barges, with most of the deck well covered and protected from the weather, used to seat the audiences.

The plays presented by these outdoor dramatic companies are for the most part the Broadway successes of the past five years.

LEFFLER & BRATTON TO PRODUCE

Next season will mark the entrance into the ranks of New York producers of one of the longest established and most reputable touring managers, the firm of Leffler & Bratton, whose offices are in the Knickerbocker Theatre Building, where they have been for twenty years. This firm is composed of George Goett, John Leffler and John W. Bratton. They now have several plays under consideration for Broadway production next season.

Leffler & Bratton have managed and produced touring shows for the past twenty years. During the days of the Stair & Havlin circuit, this firm was one of the most important of those which produced shows for the popular priced theatres. During the past few years the practice of Leffler & Bratton has been to take over Broadway successes for tours of the one night stand territory, but the coming season will see them as Broadway producers.

The entrance of Leffler & Bratton into the class of Broadway producing managers is an example of the trend of the theatrical business away from the touring standards of the past. The inexpensively produced shows which play the short-stand towns appear to be doomed. Many touring managers who have specialized in the management of shows playing at popular prices have decided that the provincial public wants better shows, and will pay higher prices to see them.

POSTPONEMENT FOR HERK

The motion made in the Supreme Court some time ago by I. H. Herk, president of the American Burlesque Association, for an injunction restraining Jack Pearl, the comedian, from working for the Shuberts, was again adjourned on Monday. The argument on the motion is now set for April 17. There have been at least four adjournments to date, and it is questioned by show people if the motion will ever be heard, because of Herk's present close relations with the Shuberts in the Affiliated Theatrical Company.

Herk, who has Pearl under a long term contract, was offered $13,000 for his release by the Shuberts some time ago. This offer was refused by the burlesque man, but Pearl subsequently left him and opened with the Shuberts. Pearl is now working in Shubert Vaudeville with Ben Bard.

"PAN" PUBLISHERS FINED $250

George J. Wetzel, a former music publisher, now a partner in the Stagelore Play Company of No. 1400 Broadway, was fined $250 in Special Sessions Court last week on the charge of publishing indecent matter in the magazine known as Rosener's "Pan" on December 31. Wetzel, who lives at 1624 University avenue, the Bronx, was arrested several months ago on the complaint of John S. Sumner, of the Society for the Suppression of Vice.

The Judges of the Special Sessions Court, Herbert, Freschi and Edwards, put Wetzel on probation until April 7, at which time the fine must be paid or he must serve thirty days in jail.

George M. Rosener, who was the editor of "Pan," is a vaudeville actor, at present playing in Shubert Vaudeville. Last week Rosener was playing in Toledo, but the Court ruled that it would not be necessary for him to come here to testify, as his testimony would be incompetent.

LAW SUES BESSIE McCOY

Bessie McCoy Davis, the famous "Yama Yama" Girl, was sued last week for $283.28 alleged to be due for work, labor and services rendered by the H. Robert Law Scenic Studios, plaintiff in the action. The papers in the action, which were filed in the Third District Municipal Court, set forth that the actress had never paid for the designing, at her request, of various sketches from September 1 to September 27, 1921.

"IN THE DARK" OPENS

"In The Dark," a new dramatic production, which has been rehearsing at the Frazee Theatre, opens at Lancaster, tonight. The show will play a few weeks out of New York and will then be brought to the Frazee Theatre for a run. Richard F. Carroll staged the production. The title of the piece may be changed before its presentation in New York.

"SHUFFLE ALONG" UP STATE

The number two company of "Shuffle Along," presented by an all colored cast is playing the up state towns in the Adirondacks. Few colored shows have ever played the Northern tier of counties and business with the "Shuffle Along" show is good.

STAN STANLEY IN MIXUP

CHATTANOOGA, Tenn., Apr. 3.—Stan Stanley, the vaudeville performer and his partner, Betty Maurice, got into a jam here recently which ended with a black eye for Miss Maurice, the ruin of her clothes, a smashed up automobile, the destruction of a white light post on Seventh street and a trip to jail.

Stanley and Miss Maurice, came in from Nashville with their act which deals with prohibition and teaches "a good moral lesson" according to Stanley. Despite this, Stanley was in possession of a bottle of whiskey presented by a friend who told him it was direct from the mountain brew of that district and was of the best. Stanley drank some and then the trouble commenced. A driver of a for-rent car picked up Stanley and Miss Maurice from the street corner. He was requested to drive them to the Park Hotel. They got in the back seat and Stanley states that he remembers little of what afterwards happened. Not so with the driver, his memory is good, and he claimed that Stanley became jealous of him and started over the seat after him. The driver thought it was time to leave so he took a flying leap from the car which crashed into a post and broke it in two. An officer made his appearance and took the party to the police station. Miss Betty had a black eye, given her she said earlier in the evening by Stanley. Arriving at the station, Miss Betty objected violently to being incarcerated and was turned over to the police matron. This did not pacify her and she stripped off most of her clothes and proceeded to tear them into bits.

When it was time to call the case to court, it was found necessary to adjourn the hearing to the room of the police matron and an overcoat was found in which to wrap Miss Betty.

Stanley took all the blame, he said, it was all his fault although he had no recollection as to what actually happened. He advanced no reason for being jealous of the chauffeur and said he was without blame in the matter.

Judge Fleming at first declared that he would fine him $50 and costs in the city case and hold him for the grand jury under bonds. Stanley made a touching plea and finally relenting, the Judge said that if settlement with the car driver was made and other matters adjusted, Stanley and his partner could go to the theatre and go to work.

Stanley was much worried and said to newspapermen who heard the trial "Please remember, I am responsible for all this, write in your paper that I killed six men or whatever you please but be sure to remember that it was all my fault, for I hit her about nothing at all, and that I had no cause to be jealous of the taxi driver."

Stanley, Miss Maurice, and their prohibition act scored a hit of big proportion during their engagement in Chattanooga.

"CHARLATAN" OPENS THURSDAY

"The Charlatan," a new play by Leon Praskins and Ernest Pascal, will be presented on Thursday night of this week in Atlantic City. Adolph Klauber, the producer, has given the play a careful mounting and a distinguished cast which includes Frederick Tiden, Purnel Pratt, William Ingersol, Fania Marinoff, Margaret Dale, Netta Sunderland, Jane Darling, William Podmore, Lewis Broughton and others.

NEW HOUSE FOR MT. CARMEL

MOUNT CARMEL, Pa., Apr. 3.—The contract for the erection of the new Victoria Theatre, this city which is to be built by the Chamberlain Amusement Company, has been awarded to Wiggins & Company, of Philadelphia. The new house will cost $200,000 and will play vaudeville and legitimate attractions.

COLORED "MUTT AND JEFF" CLOSES

Gus Hill's colored company of "Mutt and Jeff," which has been touring the South, closed Saturday night in Wilmington, Del. The reason for closing was given as poor business throughout the tour.

BOSTON BUSINESS OFF

BOSTON, Apr. 3.—There is no new show in Boston's legitimate line-up this week. Business is off. The Wilbur Theatre, which is dark this week and next, will open on April 17, with "The Last Waltz."

"Welcome Stranger," at the Tremont Theatre, is playing the next to last week of its run.

"The Green Goddess," with George Arliss, is advertising "last weeks" at the Plymouth Theatre.

"The Greenwich Village Follies" is playing its fourth week at the Shubert.

At the Selwyn Theatre, "Emperor Jones," with Gilpin, is playing its second week. It will play one more.

George White's "Scandals," at the Colonial, opened its third week on Monday. This show will play one week more. On April 24, "Sally" will open at this house, which will probably be dark for one week between the 17th and 24th.

"Dulcy," in its third week at the Hollis Street Theatre, is doing fine business.

COLUMBIA MOTION DENIED

The motion made by the Columbia Amusement Company the week before for the dismissal of the complaint filed against it in the $100,000 damage suit of Fred Irwin was denied last week in the Supreme Court by Justice Mullan. The Columbia Amusement Company, through its attorney, Leon Laski, based its motion for dismissal on the ground that the Irwin complaint did not set forth the fact that the burlesque manager owned twenty-five shares of stock in the company. In his opinion, Justice Mullan said: "The failure to allege the number of shares owned by plaintiff is ground for a possible suspicion that plaintiff did not own the prescribed number, but it is not inconsistent with, and thus does not destroy the effect of, the general allegation of performance."

"JUST MARRIED" CLOSING

"Just Married," the Ann Nichols and Adelaide Mathews comedy, now playing at the Nora Bayes Theatre will close its New York engagement on Saturday night, completing fifty consecutive weeks in town.

The piece, presented by Jules Hurtig and the Shuberts has experienced a great record in New York. It opened at the Comedy Theatre on April 26, 1921, and played for a number of weeks at that house. From there the piece was moved to the Shubert Theatre where it ran through the Summer months. Closing there it went to the Nora Bayes, where for weeks it has been running.

The show will lay off next week after which it goes to Chicago.

MANHATTAN TO PLAY SHOWS

The Manhattan Opera House, on 34th street, New York, recently sold to the Ancient Accepted Scottish Rites Organization, which has already started extensive alterations, will not be closed for shows. The house is open, as before, for rentals. George W. Sammis, former manager of the house, will continue in his present position, as manager.

HINDU ACTORS JOIN EQUITY

With the induction next week into the ranks of Equity of two Hindu actors, the actors' union assumes an international aspect. Besides actors who represent every one of the more predominant races calling the United States their home, Equity also includes in its membership Hawaiians, Chinese, Japanese and Indians.

AMATEURS TO DO "ZERO"

An organization composed of amateurs have taken over the 44th Street Theatre for a short time for the purpose of producing a drama entitled "Zero." The cast will be made up of amateurs, and the opening date has not yet been decided. However, we hope they play to more than the title.

FRIARS' FROLIC SUNDAY NIGHT

The third Friars' Frolic of the year will be held next Sunday night, April 9th, at the Friars' Club House. E. K. Nadel of the Pat Casey office will be the Frolicker.

THEATER MEN AT ALBANY HEARING APPROVE SIGNING OF WALTON BILL

Proposed Act Which Provides for State Regulation of Ticket Speculators Prohibits the Charging of More Than 50 Cents on Reselling of Theatre Tickets

ALBANY, April 1.—A hearing on the Walton Bill which provides for the state regulation of ticket speculators and prohibits the charging of more than 50 cents on the re-selling of theatre tickets, was held before Governor Miller last Thursday. The Walton Bill has been passed unanimously in both houses of the Legislature. John Golden, representing the Producing Managers' Association, Augustus Thomas, representing both the Society of American Dramatists and the Actors' Equity Association, and John McBride, head of the ticket agency which bears his name, appealed to the Governor to sign the bill and make it a law.

The only person present at the hearing who opposed the bill was Louis Marshall, representing the ticket speculators, who attacked it on the ground that it is unconstitutional because it attempts to limit the profits of the speculators.

John Golden told the Governor that the theatrical business was suffering immeasurably from the practices of gouging speculators, causing indirectly the present unemployment among actors. He said:

"The speculator invests practically nothing. We create the plays, build the theatres, furnish the entertainment and are the total investors, yet the gouging ticket speculators continue to profiteer on our investment without hindrance."

Senator Walton, sponsor of the bill, also asked the Governor to sign it and let the courts pass upon those parts of it which are alleged to violate any existing law. Assemblyman Morris Bloch, who had charge of the bill in the lower house, stated that the Legislature had written into the bill that the traffic in theatre tickets closely affected the public and therefore should be under official regulation by the State.

In his address to the Governor, Augustus Thomas said:

"One of the theatre's highest values, not frequently recognized and not often named, is as a vehicle of vicarious repression, an outlet for countless emotions and desires, which, without it, would become dangerous to the individual and to the community for their repression.

"We of the theatre feel that there are faults within it that can be corrected and to which we are giving attention. We owe it that duty. One of the most hurtful and pernicious of these is this speculation in tickets. It is an abuse which the actors are powerless to correct; the author especially so. The managers, as business men more immediately in contact with the difficulty, are hardly more able to combat it than is actor or author, but for its correction they look to the Governor and to the Legislature."

Mr. McBride declared that fifty cents was a reasonable extra charge for re-sold tickets and was the most he had ever charged.

BIG ROLE FOR ELEANOR PAINTER

Eleanor Painter will be seen in the forthcoming Shubert production of the Viennese operetta, "The Lady of the Rose," which was a sensation in London when produced by George Edwards as "The Lady in Ermine." The play is said to have one of the greatest and most desirable roles for a feminine star of any operetta ever written.

The score is by Jean Gilbert, composer of "The Queen of the Movies" and Germany's biggest popular song hit "Puppchen." The Shubert production may not take place until next fall, and is expected to be the successor of "The Rose of Stamboul" at the Century Theatre.

HILL SHOW IN THE MONTAUK

Gus Hill's "Bringing Up Father" Company, of which John Pearsall is manager, is having a metropolitan run. The show is playing the Montauk Theatre, Brooklyn, this week, and moves to the Shubert-Teller for next week. Following this the show will play the Metropolitan Opera House, Philadelphia, for a week. Mr. Hill said that the show would play some one-nighters following Philadelphia, as he did not want to get the troupers used to week-stands, or "metropolitan runs" as he calls them.

MITZI RENEWS CONTRACT

CHICAGO, Ill., Apr. 4.—Mitzi, whose contract with Henry W. Savage expires in June, has placed her signature on a new contract, which will keep her under the Savage management until June, 1925. Mr. Savage made a flying trip to Chicago last week to secure Mitzi's signature to the new agreement. "Lady Billy," in which Mitzi is starring, will be taken to the Pacific coast and will also play a number of leading Canadian cities before returning to New York.

JUDGMENT AGAINST HEALY

Judgment for $220 and costs was granted last week against Ted Healy, the burlesque actor, in the Third District Municipal Court on the claim of Harry Bestry, Inc., the agent, for breach of managerial contract and non-payment of fees due.

ACTRESS SHOT

PHILADELPHIA, Apr. 3.—Because of a quarrel over a sum of money taken from the pocket of her husband, on Saturday night, Mrs. Bessie Warren, a vaudeville actress, was shot and killed in a rooming house on 11th street and Fairmount avenue.

The husband, Harry Warren, of the same age as his wife, 30 years old, was arrested by two detectives of the Buttonwood Police Sation, who accused him of the crime.

According to Police Lieutenant Walsh, Warren fired two shots, one hitting the hand of a woman in the next room, the other entering the heart of his wife. The woman in the next apartment escaped during the confusion, and is being searched for. She was unidentified.

"SPANGLES" SWITCHED

Jean Bedini's vaudeville unit "Spangles," which was billed to play the Winter Garden this week, was suddenly pulled out at the Shubert Vaudeville offices last Friday night, and a regulation vaudeville bill substituted in its place.

Billing matter of every description had been sent out announcing "Spangles," as the attraction to close the Winter Garden as a vaudeville house, when the change came.

It is said that J. J. Shubert saw the show and decided that it was too weak a production to be the final attraction for the Shubert Vaudeville Circuit's pet house.

"Spangles," is laying off this week, and is scheduled to play the Shubert-Crescent Theatre, Brooklyn, next week.

REHEARSAL PERIOD SET

Musical stock companies will be allowed two weeks' rehearsal period before their openings, a ruling to that effect having been passed last week by the Council of the Actors' Equity Association. Up to now only one week's rehearsal has been allowed to musical stocks. Dramatic stock companies are still under the one week's rehearsal rule. Many musical stock companies play during the summer months in the amusement parks.

PHILADELPHIA SHOWS DO WELL

PHILADELPHIA, April 3.—Two new attractions opened in Philadelphia's legitimate theatres on Monday. The last weeks of several of the other dramatic and musical shows here are now being advertised, with the announcements of the shows to follow, but after these come and go there will be little else for the remainder of the season. Business is fair, with several shows doing extremely well, notably "The Circle" and "Tip-Top."

"Liliom," the Theatre Guild play, opened at the Adelphi on Monday, playing at a $2.00 top.

At the Broad Theatre, Robert Mantell and Genevieve Hamper opened on Monday in "Richelieu," the first of five plays to be given in their two weeks' stay. The remaining four will be Shakespere's.

At the Garrick Theatre George M. Cohan's "The O'Brien Girl" continues to pack 'em in its seventh week.

Fred Stone and "Tip Top" will leave the Forrest Theatre next week.

"Up In The Clouds" will leave the Shubert Theatre this Saturday, giving way after a run of three weeks to Al Jolson and "Bombo." Jolson will open on April 17, leaving the house dark the week of April 10. "The Circle," with Drew and Carter, will move out of the Lyric on April 15. This is its second week here. On the 17th, Southern & Marlowe will begin a two weeks' engagement in repertoire.

This will be the last week of "Letty Pepper," with Charlotte Greenwood, at the Walnut. On April 10, Victor Herbert's "Angel Face" will come in.

ACTRESS BIT BY DOG

JOHNSTOWN, Pa., Apr. 3.—Mrs. William Edmunds, professionally known as Gail White, is in a critical condition at the Lee Hospital, this city. She was appearing with her husband William Edmunds, in the act known as "Peg O' My Sole," at the Majestic Theatre. On leaving the theatre, Mrs. Edmunds, stopped to pet a dog, owned by Lillian and John Conroy, who were appearing on the same bill, and the dog leaped at her, closing his jaws over the lower portion of her face and neck. She was immediately taken to the hospital, where an operation was performed, to close up the ugly gash. The dog is being kept under observation. All future bookings for the act was cancelled by Edmunds.

BEN ALI JUDGMENTS

Last week two judgments for amounts aggregating over $1,400 due two creditors for meats, fish, fowl, vegetables, fruits and staple and fancy groceries were filed against James Ben Ali Haggin, the millionaire theatrical man who is well known for the stage pictures he produces in the Ziegfeld "Follies" each year. One of the judgments, for $507.17, was obtained by P. Horley and the other, for $941.50, by J. Guidone. Both of these men are in the market business at No. 227 Third Avenue. They alleged that all the food for which Haggin owes them amounts to almost $1,500 was delivered by them between March 1st and July 15, 1921.

LANDSLIDE HOLDS UP SHOW

Gus Hill's "Bringing Up Father" company, of which Frank Cosgrove is manager, was held up on account of a landslide in going from Everett, Wash., to Wenatchee, Wash. Several tons of dirt and rock covered the tracks. Mr. Cosgrove wired the manager of the Liberty Theatre at Wenatchee to try and hold the audience and he would manage to make the town. A special car came from Wenatchee as far as the slide, and the Cosgrove troupe made the town, rang the curtain up at 10.05 and played to $989.50.

NEWARK HOUSES CLOSED

NEWARK, N. J., April 3.—The city officials here closed the Crescent Theatre and the Opera House, on the grounds that they were unsafe. Harold Dygert, who owned and managed both theatres, is having plans prepared for the erection of the new theatre on the site formerly occupied by the Crescent. The new house will play road attractions and motion pictures.

EQUITY ACTORS IN POLITICS

The intention of the Actors' Equity Association to put into operation plans to obtain representation in Congress, the State Legislature and the City Assembly of the theatrical profession, which was exclusively published in the CLIPPER several weeks ago, has caused considerable comment in New York and also in Washington. Last week Frank Gilmore, Executive-Secretary of Equity, received a letter from the private secretary of one of the best-known Congressman, reading as follows:

"I have read with unusual interest an article in the March 22 issue of the New York CLIPPER under the caption Actors Going into Politics.

"This present Congress numbers among its members many whose sympathies are with the farmers; many who look after the interests of the labor organizations; a greater number whose hearts beat in unison with the 'Big Business' interests; and individual members here and there who are particularly interested in some one profession or organization. But I know of no member of Congress who has other than a passing interest in the theatrical profession.

"Why a large organization as is the theatrical class should be without representation in the National Congress I am at a loss to understand. With a profession on whose mere voting strengh, to say nothing of influence, runs into the thousands, the election of a man to the variously made up United States Congress should not be made a difficult matter.

"In this 67th Congress there are lawyers by the scores; teachers, merchants, farmers, cattleraisers, bankers, ex-soldiers, railroad men, newspaper men, physicians, a former restaurant manager and one Congressmen who says he 'never saw the inside of a schoolhouse for educational purposes.' Certainly a profession as large in numbers as the theatrical profession, as strong in influence and high in accomplishments, should not be without personal representation in Congress.

"I am glad to note that in this article you are quoted as saying your association has only been waiting until certain economic problems had been disposed of before putting into actual operation plans for representation in Congress, and in the local bodies.

"In this undertaking I wish you success."

SHUBERTS INSTAL NEW DEPT.

With a desire to stimulate the present conditions in the theatrical business, the Messrs. Shubert are opening an office at No. 233 West 45th street, which will have charge of organizing and arranging theatre parties and benefits for the Shubert theatres and productions.

The new organization will get in touch with societies, conventions, mercantile houses, etc., and arrange and organize theatre parties, at a special scale, according to the amount of tickets purchased.

Leo A. Scher and Florence Patek will be in charge of the new offices. Mr. Scher has been arranging theatre parties for the Shubert attractions for the past year, and this branch of the Shubert Enterprises has increased so much that it was deemed necessary that an office be established for this sole purpose.

HENRY B. MURTAGH

Henry B. Murtagh, whose picture appears on the frontispage of this issue of the CLIPPER is a striking example of the strides which can today be made in the field of music. A few short years ago he was connected with the professional department of Leo Feist, Inc., holding the average job at the average salary.

He saw the prospects for an organist in the fast growing motion picture field and learned the instrument. He now plays excellently. He holds a position at the Grauman million dollar theatre in Los Angeles, draws a salary amounting to several hundreds of dollars weekly and on account of his musicianly performances is one of the big attractions of the theatre.

AMUSEMENT STOCKS ALL GAIN IN RECORD DAY IN WALL STREET

Orpheum, Loew's and Famous Players All Advance in Big Day's Business—Outlook for Shows Good Despite Approach of Summer Season

On Monday of this week, on which day the total volume of trading set a new record for the current year, the trading amounting to nearly 1,500,000 shares, the amusement stocks, led in amount of stock traded in by the Famous Players-Lasky issue, all moved upwards with the rest of the market. Besides Famous Players, the three other most important amusement stocks, Orpheum, Loew's, and Goldwyn, all had gained in price when the stock and curb exchanges closed for the day.

Famous Players-Lasky Corporation, which touched a high of 81¾ on the day and closed at 81¼, almost reached in amount of stock traded in the big day several weeks ago when it set a new mark for the year, reaching 85⅜. On that day, about 13,500 shares were sold on the market, while on Monday 12,600 shares were traded in.

Last week the total trading in Famous Players-Lasky reached 30,500. In contrast with this figure, Monday's sales, this week, amounted to over ⅓ of the entire sales of the preceeding six business days. Last week Famous Players sank as low as 77½ and its high for the week was 81½.

Orpheum Circuit, Inc., while not actively traded in on Monday, continued very firm in price, closing as it did at 19⅛, which is less than a whole point under the high for the year set last week when it went to 20. The strength of this issue is one of the remarkable signs of the confidence of investors in amusement stocks. Last week 12,900 shares of Orpheum were traded in altogether. When it is taken into consideration that this stock has been as low as 12⅜ this year, the present price of the stock is all the more to be marvelled at.

Loew's, Inc., which compares with Orpheum in the manner of its rise on the market since January 1, closed at 15⅜ on Monday, the sales for the day amounting to 1,900. Loew's, Inc., has been as low as 11 this year, its high mark since the first of the year being 16½. Last week 8,100 shares of this concern's stock were traded in.

Goldwyn Pictures Corporation, which is listed on the Curb Market, recorded more stock transactions last week than all the other amusement issues mentioned already. 65,700 shares of this stock were traded in during the week, while the total of sales in Famous Players-Lasky, Loew's and Orpheum was but 51,500. On Monday of this week 5,900 shares were traded in, the closing price being 7, at which figure it has been hovering for the past two weeks. The high for the year in this issue is 8, while it has been as low as 4.

BAGGAGE TRANSFER RATES CUT

A ruling which will be of much interest to the theatrical profession, was issued last week, when the Public Service Commission issued an order reducing the rates for transferring baggage in New York City. The lower rates are effective against the New York Transfer Company and the Westcott Express Company, two firms doing most of the business from the railroad terminals, and the order was the result of a series of hearings on the matter.

At the hearings it was brought out that a flat rate existed for the entire city, beginning with $1.25 for a trunk and 90 cents for a hand bag from the Grand Central and Pennsylvania terminals to 150th street, and from that point on and for Brooklyn and Staten Island the rate was between $1.40 to $1.65 for trunks and $1 for handbags.

The commission has drawn up plans dividing the city into twenty-three zones, with a base rate of $1 for trunks and 75 cents for handbags for each zone and 15 or 20 cents additional for each zone through which the baggage has to pass.

According to B. Meredith Langstaff, assistant counsel to the commission, if the present scheme of zoning proves successful, there will be a further reduction of rates in the fall. The order goes into effect April 10.

HART-BARTON SUIT SETTLED

The action recently brought against Jim Barton, the star of "The Rose of Stamboul," by Max Hart, the agent, for $3,000 due on a promissory note, was settled out of court last week, when Barton paid the full amount sued for. Papers in the action, which was brought through the law offices of Kendler & Goldstein, had been filed in the Queens County Supreme Court.

BOXING AT THE LEXINGTON

The Lexington Opera House, formerly the home of Grand Opera, is to be devoted to boxing shows and on May 1, will open with a number of bouts.

"MOUNTAIN MAN" CLOSING

"The Mountain Man," which is at present playing at the Maxine Elliott Theatre, will close its engagement at that house on April 29. This show opened on Dec. 12.

FLORENCE WALTON IN HOLD UP

On Sunday night, Florence Walton, the dancer, coming from the 81st Street Theatre, where she had been playing all week, was held up and nearly robbed of a pasteboard box, containing $50,000 worth of her personal jewelry, by two bandits. She stopped her car, according to her story, in front of her home, at No. 134 East 65th Street, and, as she stepped out of the car, with her Pomerainian under one arm and the box under the other, a rough looking bandit stepped up and took the box away from her.

Leon Leintrim, her dancing partner, promptly swung a right on the burglar, who dropped the box and ran. The jewelry, which spilled on the street, was recovered, and a patrolman, recognizing the pet Pomerainian, which had been dropped in the foray, picked it up a couple of blocks away and returned it to Miss Walton.

"TEN NIGHTS" IN NEW YORK

"Ten Nights In a Barroom," the picturized version of the famous play has been booked for a four days' engagement at the Sheridan theatre. L. Case Russell wrote the film version of the old play, John Lowell is the star and the Arrow Film Co. is distributing it.

SHAKESPEARE FOR NEWARK

E. H. Sothern and Miss Julia Marlowe will play their Shakespearian repertoire next week in Newark. "The Merchant of Venice," "Twelfth Night," "Hamlet" and "The Taming of the Shrew" will be the important plays presented.

"RUBICON" BUSINESS GOOD

"The Rubicon," the Henry Baron production at the Hudson Theatre is doing an improved business, playing to $11,000 last week. Plans for the putting out of a second company to play Chicago are under way.

NEW HOUSE FOR WINSTED

WINSTED, Conn., Apr. 3.—Early next month, at this city, work will be started on a new motion picture house, which is to be built on Main street, next to the post-office. The new house will cost $50,000.

"LADY'S LIPS" NEEDS FIXING

ATLANTIC CITY, N. J., April 4.—"My Lady's Lips," Edward Locke's new play presented here last night by Sam Harris, needs some fixing, for despite its clever lines it drags in spots.

There are three big characters in the play, the wife, the husband and a step-sister that has come from abroad to live with them. The usual trouble results and the wife, with a continued smile on her lips, solves the situation.

She does it in a novel way. She learns that the visitor has a reputation for heart-breaking and finds that she is trying to steal her husband. To save her husband the wife gives the couple drugged drinks and while they are stupefied lashes them together and then to the sofa. With carefully calculated and deliberate action she pretends to concoct a deadly poison, dips two needles into it and while her horrified watchers gaze, announces that the prick from one will only put the victim into a deep sleep, while the other will bring slow but certain death.

The guilty pair, knowing that the wife has full knowledge of their clandestine meetings, show their real moral fibre. The vamp gradually passes from defiance to denials, then to attempts to cajole the husband, and finally accuses and lies against him. The latter, on the contrary, begins to see the merits of his wife as contrasted to the seductress, admits his shame, and is indifferent as to whether he lives or dies.

The wife throughout her revenge maintains mocking laughter, which the offenders get to dread more than open denunciation. The needles are inserted in both prisoners, the husband falling alseep, being drugged, but the female left solely to the working of her imagination, after which the wife completes her bluff by making a bed on the floor and pretending to shoot herself.

Next morning all ends finely for the wife. Martha Hedman is the wife, Gilda Leary the step-sister and W. H. Powell, the husband.

FIDELITY SHOW IN MAY

The Actors' Fidelity League Annual Benefit, which is to be staged by William Collier, who is at present in the cast of "The Music Box Revue," will take place earlier this season than last. It will be held the latter part of May.

In the schedule arranged, the following will appear, Margaret Anglin, Fay Bainter, Blanche Bates, Janet Beecher, Kenyon-Bishop, Holbrook Blinn, Lionel Braham, Ina Claire, William Collier, Mrs. Charles Coburn, Charles Coburn, Curtis Cooksey, Laura Hope Crews, Minnie Maddern Fiske, Arleen Hackett, Gladys Hanson, Helen Hayes, May Irwin, Ben Johnson, Lester Lonergan, George MacFarlane, Wilson Reynolds, Margurite St. John, Zelda Sears, Otis Skinner, Frances Starr.

LILLIAN WALKER

The dimpled screen star, supported by a wonderful cast, in "Dimples," a sketch which opened at the Royal Theatre on April 3rd and scored a great success. Miss Walker made a great personal hit.

EASTON THEATRE CASE SETTLED

The suit brought last year in the Supreme Court by the Comstock Amusement Company, of which F. Ray Comstock is president, against Wilmer & Vincent, Inc., in which an injunction, accounting and the appointment of a receiver of the affairs of the Orpheum Theatre, Able Opera House and the Bill-Posting Plant, all of Easton, Pennsylvania, was asked, was withdrawn last week, settlement out of court having been effected.

The Comstock Amusement Company sued on the basis of an alleged agreement with Wilmer & Vincent, Inc., by which both parties were to share equally in the profits or losses of any leases of theatres in Easton. According to the complaint filed, F. Ray Comstock held the lease of the Able Opera House prior to 1910, booking through the Shubert offices, while Wilmer & Vincent, Inc., of which firm Walter Vincent, head of the International Theatrical Association, is a director, operated the Orpheum Theatre with vaudeville. Because of the fact, as alleged that each of these houses was better suited for the type of attraction played by the other, an agreement was made between the two parties by which it was arranged that the defendant should operate both theatres and the bill-posting plant on a fifty-fifty basis. Comstock alleged that the latter agreed to turn over the leases which he held to Wilmer & Vincent, Inc. He complained that since 1918 he had not received any share of the profits or any statements about the Easton businesses from the defendant.

The answer filed by Wilmer & Vincent, Inc., alleged that notice had been given the Comstock Amusement Company in December, 1918, that the joint arrangement had expired, and that the plaintiff had apparently accepted this condition, as it was not until late in December of 1920, that any objection was made.

ENGINEER'S SUIT ADJUSTED

The action brought in the City Court recently against Jacob J. Shubert by Howard C. Baird, a consulting engineer, for $1,000 demanded as remuneration for professional services rendered last year at the Century Theatre, was settled out of court last week and the complaint withdrawn by Baird's attorney, Warren McConihe, of No. 522 Fifth avenue.

Baird, according to an affidavit filed last week by Counsel McConihe, which immediately preceded the settlement, was engaged by Mr. Shubert to give expert advice "as to the strength and security of the roof garden floor construction of the Century Theatre, and also to increase the stiffness of construction in order that same might be rendered safe for audiences and occupants." These professional services were rendered between February 7th, and April 15th, 1921.

The answer to the complaint stated that the services of Baird were not worth more than $250, which amount had been offered by Shubert, but refused by the engineer.

CHAPLIN MUST RENEW BOND

That Charlie Chaplin, had been asked to renew the bond under which his mother, Mrs. Hanna Chaplin, had been temporarily admitted here a year ago at Ellis Island, was made known this week.

The immigration authorities held Mrs. Chaplin on Ellis Island, because she had been the inmate of a sanitarium in England, and arrangements were made for her to be admitted under bond "for treatment." Chaplin said at the time that he would spend $1,000,000, to place his mother in a home he had built for her in California.

According the Ellis Island officials, the bond was for one year and expired March 26, but it is believed that its renewal will be readily accepted.

GOOD FRIDAY MATINEES AT 3:05

Matinees at the various B. F. Keith vaudeville houses will commence at 3.05 P. M. on Good Friday instead of at the usual hours. The order was issued following a request made E. F. Albee by a well known clergyman.

VAUDEVILLE

BECK DENIES RESIGNATION RUMORS

SAYS HE WILL REMAIN

Martin Beck, head of the Orpheum Circuit of vaudeville houses returned to New York from his western trip last week and immediately upon his return positively denied that he had resigned his position in the big western vaudeville circuit.

Rumors that Mr. Beck had resigned drifted into New York while he was still in California and so strongly were they circulated that the news was published. His successor was said to have been selected and was named as Marcus Heinman. All this has been vigorously denied and matters will doubtless remain in their present condition until the meeting of the Orpheum directors which is to be held in Chicago on April 13.

There were persistent rumors last January when the Orpheum stockholders' meeting was held in Chicago that Mr. Beck was to leave his present post, but nothing occurred and matters have gone along as before.

There are persistent rumors that the stock control is now in the hands of interests that are opposed to Mr. Beck, but if that condition existed in January it is difficult to see how it can have continued until this date, when despite the general dullness of theatrical business, the stock of the Orpheum Circuit is steadily going upward, hitting 20 last week and holding up around that figure all this week.

BAKER MAKES AIRPLANE JUMP

WASHINGTON, April 3.—"Doc" Baker, lightning change artist of the act "Flashes," the headliner of the Keith Theatre here last week, left here Monday morning for Bridgeport, Conn., via airplane. Nine people, the rest of the cast, left with him. They arrived in Bridgeport Monday afternoon in time to make the 2:15 matinee. This is the first time such a trip has been made for a theatrical troupe.

Arrangements were made with Baker on Sunday by Raymond H. Holmes, for the entire troupe of ten people to make the trip in one of the United States Engineers Company air liners. The trip cost $500, or $50 per person.

SINCLAIR PRODUCING ACT

Horace Sinclair, legitimate actor who has been seen in many Broadway productions has gone into the producing business for himself, and will produce a series of vaudeville acts the first of which opened at the fifth Avenue last week called the "Powder Puff Revue."

The act has a cast of nine people doing a versatile routine of songs and dances. Lola Girlie and Senia, and Florence Page are featured.

NORMAN MARRYING ON JUNE 13

CHICAGO., Ill., Apr. 5.—Karl Norman, known as "The Creole Fashion Plate," and Ruth Budd are to be united in marriage on June 13. The couple will play on the same bills next season, having arranged for a joint booking over the Orpheum Circuit. Norman will carry the headline honors and Miss Budd will be the extra-added feature.

BOSTOCKS MOVING

Claude W. Bostock and J. Gordan Bostock are moving on May 1st from their present offices in the Putnam Building to more spacious suites in No. 225 West 46th Street, the building adjoining the National Vaudeville Artists' Club.

MORTIMER ON LEAVE OF ABSENCE

G. Horace Mortimer, who has been handling the publicity for Shubert Vaudeville, left last Saturday on a leave of absence which was granted him by the firm. Mr. Mortimer will handle the publicity for the "Convict Ship," a floating museum, which will be moored at the Battery, New York, for the summer. At the opening of next season Mr. Mortimer will again return to his desk at the Shubert offices to manage the publicity required for their vaudeville enterprises. During his absence Moe Aronow will take care of the office.

N. V. A. DAY APRIL 21

The third annual National Vaudeville Artists' Day will be held on Friday, April 21. On this day the entire proceeds of the matinee performances in more than 800 vaudeville theatres throughout the United States and Canada, whose managers belong to the Vaudeville Managers' Protective Association, will be donated to the N. V. A. Insurance Fund. Each member of the N. V. A. is protected through this fund by a free $1,000 insurance policy.

CARRELL HOUSES TO REMAIN OPEN

CHICAGO, Ill., Apr. 4.—C. L. Carrell, head of the circuit that hears his name, announced that he intends to keep all of his theatres open throughout the Summer. The circuit opened a new vaudeville house in Greenville, Mich., last week and also added the new Dixon Theatre, Dixon, Ill., to their list of bookings. L. G. Roher is the proprietor of the new Dixon Theatre, which cost $500,000 to erect.

DOLLY SISTERS UNDECIDED

The future entertainment plans of the Dolly Sisters, who closed their engagement on the Keith circuit on Saturday, is undecided. According to their representative, H. B. Marinelli, they have received several offers for work in the United States and may remain here for the summer. Among the offers is one from a big Broadway hotel and the other from a vaudeville circuit.

NEW AGENCY OPENS

CHICAGO, Ill., April 4.—Charles Mack, who, for a number of years, has been the booking manager for the Fitzpatrick-McElroy Circuit and who resigned his position last week, has formed a partnership with George T. Morton. They have opened a new artists' representative agency with offices in the Woods Building.

HUMPHREY IN NEW YORK

CHICAGO, Ill., Apr. 4.—C. S. Humphrey, general manager of the B. F. Keith Western Circuit, was suddenly called to New York on Saturday morning for an important conference. Mr. Humphrey departed on the Twentieth Century.

VAUDEVILLE IN MICHIGAN

The vaudeville season for Michigan is about over in so far as the Butterfield Circuit is concerned.

Pictures, stock and musical comedies are now being booked by most of the managers for April, May and June business.

KEITH'S TOLEDO CLOSING

TOLEDO, April 3.—B. F. Keith's theatre in this city will close on April 10th, a month earlier than the usual closing time. General business depression is responsible for the early closing.

TWENTY ACTS FOF FIFTH AVENUE

Twenty acts for the week, ten in each half have been booked for Proctor's Fifth Avenue theatre next week. These will be played in addition to the usual picture programme.

GOLDEN GATE OPENS IN FRISCO

ONE OF COAST'S FINEST HOUSES

SAN FRANCISCO, April 3.—The Junior Orpheum Circuit theatre, the Golden Gate, which was opened last week for the first time is the most up-to-date house in this city in point of comfort for both patrons and performers, and modern equipment. The theatre was built at a cost of over one million dollars under the supervision of Martin Beck, Mort Singer and Morris Meyerfeld, Chairman of the Board of Directors.

The seating capacity is 3,00, 1,600 of which is on the main floor and 1,400 in the balcony. Elevators have been provided to reach the balcony, and for safety, more than thirty exits are in evidence.

The decorations are in blue, gold and ivory, with costly drapes to match. All of the seats are cushioned opera chairs.

Back stage there are many new features for both comfort and efficiency. Elevators are in use for actors and orchestra players as well as lounge rooms for those waiting between acts. Each dressing room is thoroughly fitted with all the conveniences an actor could desire. There are shower baths, running water of every temperature and an abundance of light. The larger rooms on the main floor are for headliners. The stage itself is 34 feet deep and 12 feet long, unusually long for a vaudeville stage. The Peter Clark counterbalance system of weight has been installed so that one man can handle all sixty-eight cables at once. In this way curtains, scenery, border lights and heavy props can be lifted by a mere turn of a lever. The architect is G. Albert Lansburgh.

The policy of the theatre is continuous vaudeville and pictures, from 11.45 noon till 11.30 P. M. Prices are 25 cents—36 cents plus tax, for matinees; 36 cents—50 cents nights and Saturday matinees. Saturday nights and Sundays all seats are 50 cents; children 15 cents at all times, including tax.

The opening bill at the new theatre was: Peggy Parker and "The Four Musketeers" with Harry Kohler, James Burchell, Wallace Davis and Eddie Moran, in "In a Musicalette," under the direction of Harry Delf; Princeton and Watson in "Browndderbyville"; Lang and Vernon, in "Who is Your Boss?"; Bill Genevieve and Walter in "Won't You Be Careful"; James H. Cullen, "The Man from the West," in his "19th tour of the Junior Orpheum Circuit"; and Bostock's Riding School, with Lillian St. Leon in "How Circus Riders are Made." The photo play was an exclusive showing of Wanda Hawley in "Too Much Wife"; also Pathe News, comedy picture and scenic travelougue, cartoon, etc.

CARRELL GETS EMPRESS

CHICAGO, Ill., Apr. 4.—The Carrell Circuit announces the addition of the Empress Theatre in Lansing, Mich., to their string of bookings. It will open with Carrell vaudeville on April 26, playing a split week, with five acts being played each half.

NATIONAL THEATRE CLOSES

LOUISVILLE, April 3.—The National Theatre, booked by the B. F. Keith organization, closed here last week for the summer. Poor business conditions was given as reason for early closing.

The old team of Lester Lewis and Josh Lee have reunited and will present a new act entitled "The Wisecracker." They will be assisted by Mildred Rogers.

NEW ACTS ON SHUBERT TIME

Although the Shuberts are gradually bringing their vaudeville activities to a close for present season, they still continue to add new names to their books. Six new acts were booked and opened on the circuit this week. They are: Parish and Peru, who opened at the Crescent, Brooklyn; Garland and Smith, Alfred Powell and Co., and Joe Parsons, at the Rialto, Newark; Brown and Spencer, at the Shubert-Belasco, Washington, and Frank and Mazie Hughes at the Majestic, Boston.

Two more Shubert vaudeville houses closed last Saturday night. They were the Apollo, Chicago, and the Ohio, Cleveland. The remaining houses, namely the Crescent, Brooklyn, the Rialto, Newark, the Chestnut Street Opera House, Philadelphia, the Shubert-Belasco, Washington, and the Opera House, Detroit, are all scheduled to discontinue their vaudeville activities on May 1st. The Majestic, Boston, will close on May 8th. The "Midnight Rounders" is booked to play Boston the week of May 1st, and there is a possibility of the show being held over for an extra week, which will close the house on May 15th.

The Shuberts will have many new houses next season that will play their advanced vaudeville. Ed. Bloom, general manager for the Shubert Theatrical Enterprises, has recently returned from a trip that took him as far west as Omaha and Kansas City, where he was negotiating with various houses to install Shubert Units for next season.

There is no doubt but that the many houses in the West that are controlled by I. H. Herk, who is interested with the Shuberts in their vaudeville movement, will play vaudeville units next season.

WONDER GIRL DIVORCED

CHICAGO, Ill., Apr. 4—Marie Sweeney, who is known in vaudeville circles as "The Wonder Girl," was granted a divorce last week in the court of Judge Friend. In private life Miss Sweeney was known as Mrs. Duke E. Mills. Mills is an executive with the Sanger Amusement Company. Miss Sweeney was given the right to resume her maiden name. The Mills were married Oct. 27, 1920. Mrs. Mills charged her husband with being infatuated with a tall, slim woman and alleges that he occupied a room with her at the Grand Hotel.

SAWING ILLUSION IN FILMS

The film "Sawing a Lady in Half," a two reeler, is to be released for states' rights in a few weeks. The film was made by the Weiss Brothers, located in the Loew State Theatre Building.

The film is an exposé of the John E. Coutts' act of the same name, and shows how the feat may be accomplished with one woman.

JACK WILSON HELD OVER

Jack Wilson, comedian, has been held over for the second week at Proctor's Fifth Avenue, thereby establishing a record. His is the first act to be played two full weeks since the present policy of the house was adopted.

LAKEWOOD PALACE OPENS

Lakewood, N. J., will have a new vaudeville theatre with the opening this week of the Palace. The house will run five acts on a split week policy. It will be booked independently.

NEW NAME FOR "ROSE GIRL"

"The Rose Girl," which has been condensed into a vaudeville unit by the Messrs. Shubert, and opened at Washington on Monday, is to be known as "Some Girl."

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

The summer-like weather must have been responsible for the house filling up slowly. Those who came late missed a corking good act in the "Four American Aces," who gave a thrilling casting exhibition, done without stalling or unnecessary bows.

Rae Eleanor Ball and Bro. in "Musical Moments," have an act that is no easy matter to put over in the second spot, yet they accomplished it in creditable manner. Miss Ball is an excellent violinist, but a trifle too theatrical in her style. Mr. Ball led the orchestra in the pit at first and then played his own arrangement of Drdla's "Souvenir" on the 'cello, on the stage.

Held over for a second week the "Stars of Yesterday," Barney Fagan, Original Corinne, Joe Sullivan, Tony Williams, Lizzie Wilson and little May Kennedy repeated their hit performance. The act is the same as it was last week with the exception of Corinne, who replaced "Rosie, You Are My Posie," with the George M. Cohan song, "So Long, Mary," which she sang in "45 Minutes from Broadway."

Two more actors who are not young fellows any more came in the person of Wilson Bros., Frank and Joe, "The Lieutenant and the Cop." "The American yodelers" yodeled and sang several numbers and mixed a good bit of comedy in between.

The first half was closed by "Gertrude Hoffman and her American Ballet, including Leon Barte," in what is probably the most artistic and beautiful act of its kind on the American vaudeville stage. Fifteen different dancing bits are presented, all done skillfully by accomplished dancers, and in colorful costumes. Miss Hoffman and her dancing partner, Leon Barte, did four of the dances, the opening number a story of the Arabian Nights, created by Michael Fokine, a Spanish bit, Valse and Mazurka, the last also one of Fokine's creations. The rest of the company filled in the intervals with a variety of pleasing dances, each one of which was excellent. Miss Hoffman's costumes, designed by herself and others, are gorgeous in color and taste. Mr. Barte's raiment was also original. The act would not suffer if it was condensed to some extent, for it runs over 40 minutes. The house orchestra which was augmented while the act was on seemed to have a little too much brass in its make up.

The second half was opened by Mr. and Mrs. Jimmie Barry, assisted by William Richards, in "The Rube," a hick comedy skit that is different than the usual run. As the "Pride of Hensfoot Corners," Mr. Barry was a consistent, funny rube, who made love at the stage entrance of a theatre to Daizie, the object of his affections.

Emmett Corrigan, assisted by Miss Ilene Mack and George F. Rawlins, presented an act that ought to touch the heartstrings of the hardest of audiences, for its concerns a subject that strikes home in a great many families that were bereaved as a result of the war. Mr. Corrigan in a country home set delivered a "character ballad," written by himself, entitled "In Memory" (the unknown soldier). He does about all the talking and in true to life fashion, consoles the mother whose son fell in battle and who may be the unknown soldier buried with the greatest of honors.

Bert Fitzgibbon and brother, Lew, had to let himself out a little to get the laughs that did not come so easy. If the "Original Daffy Dil" ever bordered on the verge of a possible flop, it was Monday afternoon. Brother Lew's xylophone and the solo from an upper box helped.

Eva Shirley and Oscar Adler's Orchestra, with Al Roth, dancer, in "Songs of the Moment from Grand Opera to Syncopation," closed the show, though the billing of a mythical last act made it appear different. Miss Shirley sang well, the orchestra is far above the average and Roth's dances were well received. M. H. S.

RIVERSIDE

Ben Beyer, single, blackface bicycle rider, opened the bill to one of the smallest houses of the season. His riding caused a lot of laughter, as well as intermingled applause. One of the bicycles is built with pedals on the front wheel as well as on the rear one. While riding this bicycle, he removed the front frame, and then, riding the front frame, pedalling with his feet, removed the supports of the rear frame, in this manner making two monocycles, both of which he rode.

Dotson, the colored dancer, took a good deal of time to do his work, but pleased. His talk was as usual funny, and scored for several laughs. The dancing was good, but seemed to lack the usual "pep" of this performer. Consequently he did not do as well as usual.

Kay Laurell and Company did well in the third spot of this bill, and did well enough. Miss Laurell, though the featured member of the cast, does not do work in any way comparable with the work of the two men, Sydney Farrington, the husband, and Lambert Terry, Darrell McKnight. Her playlet is good, and has the plot with humor, which should please any audience. Miss Laurell has the appearance and the voice, but has not the idea of working. Booth was excellent as the husband, while McKnight was fine as the villain.

Lewis and Dody, singing, as the feature of their act, the song entitled "Chera Bochcha," took the house by storm after the opening. The talk was great, and the "two Sams" stopped the show. This is not unusual for this team, who have the material, and have the ability to put it over. One of the best comedy acts of the day.

Ralph Riggs and Katherine Witchie, assisted by their violinist, Mack Ponch, were not given the applause which they deserved. The act is beautiful, and is entitled "Dance Idylls." Each of the five scenes used were excellent, in taste and artistry, and the two performers did their level best to get the regard of the audience. Both performers are fine, and do their work in a manner which should put them across for a big hit.

Following the intermission, the Runaway Four, a male quartette, came on and got away in excellent shape. There was a little bit of everything in the act, from acrobatics to soft shoe dancing and singing. The comedy of the act aroused the audience, and the act took several bows.

"Marry Me," one of the George Choos offering, starring Gus Voyer, came next, and, notwithstanding the beautiful dancing on the part of a girl sister team, and the fine staging and lighting given the piece, took a fall from grace. The plot, to begin with, is nothing worth talking about, and, while Voyer was acceptable in his part, it was no better than anyone else's, nor was it done better. The act tells, at length, the troubles of a man who, by telling a small lie, that he was married, got a million dollars from a dead uncle. The girl he has injured (she only thinks he has injured her), refuses to marry him, even though she knows he has great wealth! But it turns out that he will have to go to jail unless he can find a wife, before midnight, so he proposes to three others, all of whom accept him, later, in front of the girl he loves. She finally marries him, however.

Marion Harris, assisted at the piano by Lou Handman, was the hit of the bill. Although Miss Harris takes none of the "prima donna" notes, she did wonderfully. Her songs were well chosen, and better rendered.

Niobe, the "aquatic marvel," closed the show with some demonstrations of her underwater ability. D. S. B.

COLONIAL

The News Pictorial opened and was followed by Eight Blue Demons who presented one of the fastest acrobatic acts that has been witnessed in a long time, each of the boys put every ounce of pep in all they undertook. The understander held the seven others who were packed in and about his person.

Wyeth and Wynn, man and lady, came and conquered with a neat act, each equally doing their share of entertaining. The girl is a corking performer and knows the art of song delivery and the man has a pleasant method of putting his songs over. A double number registered strongly as did the musical finish, wherein Wyeth plays "Blues" on the mouth-organ and a string instrument at the same time. The act in its present shape could be greatly enhanced by placing a more lively number at the beginning. However they stopped the show and with a little revision could hold down an important position on any first class bill.

Harriet Marlotte and Company in a comedy called "Wish and Wait" did not enthuse as the act is mediocre in construction, and the theme has no great laughing power. Miss Marlotte gummed up the first laugh by careless reading of her lines in the early portion, and this with other minor flaws let the act down.

Wells, Virginia and West have established themselves as prime favorites on Broadway, due to hard work and excellent dancing. Buster West is a marvel in the art of legmania and received a thunderous round of applause after his Russian stepping. The lady also scored a neat hit as she amazed the throng with dancing that was first rate. The elder member helps out considerably with some dancing and "feeds" Buster nicely. This West boy is not alone a dancer par excellence, but has a comedy vein that caught on immediately. The act stopped the show.

Ruth Budd, assisted at the piano by Leon Minton, caught on immediately. Miss Budd is as vivacious as ever and has a pleasing manner while uncovering her splendid aerial display. The novel song opening was a surprise and the act was a hit from that moment on.

Harry Cooper interested all with a budget of songs and gags that caused real merriment, but when he sang a number of songs which he offered over twenty-five years ago when he was with The Empire City Quartette the audience greeted him with enthusiasm. Cooper is a performer of the old school and surely knows how to sell his wares.

John B. Hymer and Company, presented his fantastic comedy "Tom Walker in Dixie." Although he has been playing this sketch for a number of seasons it has not lost its laughing qualities, as Hymer has some new gags interwoven on every return engagement, which keeps it bright. Hymer as a "darkey" is excellent and the "Come on Red" never fails him.

Dolly Kay struck a hard spot following the Hymer sketch, but went to it with a bang and brought home the bacon. Miss Kay would have done much better had she not exerted her vocal powers in her opening number, this had a tendency to rob her of the strength required for the balance of her songs. Five popular numbers were rendered and all registered.

Reddington and Grant closed the show and held them in with a corking trampoline novelty. Both are excellent acrobats and insert comedy that went well. About thirty complete sommersaults without interruption and a series of comedy contortions proved conclusively that the boys are there.

The show was one of the best presented in weeks. J. J. D.

WINTER GARDEN

The attendance was very light at the house at the Monday matinee, and the overture was played to many empty seats.

Horton and La Triska opened the show. Horton works in a clown makeup, while Miss La Triska plays a mechanical doll. The entire act is done in pantomine. Horton takes the woman through the audience for inspection. The act closed to a good share of applause, but would have gotten more had it been further down on the bill.

Will Oakland, with his tenor voice, sang several semi-classic numbers and closed with a medley of Irish songs. For an encore he sang "Sunshine of Your Smile." Oakland has a good voice and knows how to use it, but he might smile at his audience once in a while instead of keeping his sombre mood all through the act.

Rigoletto Brothers, assisted by the Swanson Sisters, presented "Around the World." The two boys opened the act with some magic work, which included the disappearing phonograph and the Hindu needle trick. Following this the two girls did a yodeling number well. The boys juggled, did statue posing and some clever hand to hand acrobatic work, followed by a popular number and dance by the girls, and they closed with the "one man band bit," and stopped the show.

Georgie Price started off with some burlesque recitations that got him some laughs and then told several gags. He should eliminate the Arbuckle gag, as it does not belong. A parody on "The Sheik" got over and he closed with a published number to some solid applause. For some unknown reason he did not take an encore.

Bobby Higgins and Company in "Oh, Chetney," closed the first half of the show. The act opens in "one," and Higgins got a laugh on his entrance. His characterization of a small town dude is wonderful, and he does not overdo the character. The lines throughout the act are bright, and the laughs are plentiful. The scene in "full stage" is well staged. Higgins has an excellent act, with Betty Pierce who works opposite him, standing out. The act went over very big at this house, and with a regular audience will get a lot more.

The Five Kings of Syncopation, with Hattie Althoff and Carlos and Inez, opened after intermission. The five open the act with a special number, after which Miss Althoff is introduced and she sings two popular numbers. Carlos and Inez follow with a novelty waltz. The boys play a medley of popular numbers and then "Eli Eli." Some more numbers follow with Miss Althoff and the boys and the act closes with a whirlwind song and dance. Each member of the act gets a chance to show himself or herself. The boys are all good musicians and a few of them have fair voices.

Alice Lloyd received a reception when she appeared. She is assisted at the piano by Burton Brown. Miss Lloyd sang several songs, including "Not That Kind of a Girl," "Did Your First Wife Do That?" and a song recitation about "Woman." She also gave her impression of a London music hall "principal boy." After granting many encores, she finally sang her "Splash Me." Miss Lloyd wore some very pretty wardrobe. Mr. Brown is an excellent accompanist.

Eddie Dowling was next to closing and came on rather late, but managed to hold them in. He opened with a comedy song, and then went into a line of talk, some of which was rather ancient, but nevertheless got laughs. He closed with a recitation which bordered on the late war and for an encore did a second recitation, full of pathos and which also brought back the war.

Leach Wallin Trio with some spectacular feats of balancing and iron jaw work, closed the show. The act is really too good an offering to be in that spot, but the remaining few appreciated it. S. H. M.

VAUDEVILLE

AMERICAN ROOF

(First Half)

Chester and Warren, two men opened the show, with a tumbling offering into which they have injected a bit of talk. The talk does not amount to very much, but the tumbling is well executed, both boys working hard to send it across.

Ted and Daisy Lane opened with some talk, that did not go over at all. The couple are doing a pair of "toughs," a la Ryan and Lee, but are not able to sell it the way the latter team do. A bit of dancing by them went over fairly well. The man was evidently peeved about something at the Monday night performance, and was hitting the drop and talking to someone off stage in under tones, which is very unprofessional.

Bollinger and Reynolds, a man and woman, offer a slack wire and tight rope walking act. The man holds up the comedy end of the act. The woman opens with a bit on the slack wire, and is followed on by the man, doing a drunk. He does all the work on the tight rope, and gets quite a few laughs with his work. At the finish the act took two bows. With a better finish the act would go over a great deal better, but in its present state it is a good three a day act.

Bayes and Fields, two men, work in blackface. They open with a comedy song, that leads them into some talk, that is weak, inasmuch as it lacks a punch. Following the chatter they go into a routine of dancing that went nicely. The boys are good dancers, and if they must talk it would be advisable for them to get some better material, and in that way improve the act.

"Twinkling Frolics" closed the first half of the show. It is a revue, with three men and two women, who sing and dance. An ensemble waltz number opens the act, which is followed by a double number by one of the men and a woman. A "rube" number by one of the girls, is delivered well. "Swanee River Moon," is sung by the female ballad singer in good voice, and is followed by a soft shoe dance by two of the boys. This leads into a popular number by the male vocalist, after which one of the girls does an impression of Frisco, and does it well. The two dancers follow with a well routined dance, and the act closes with the entire company singing a medley of popular songs. The act is a good small time flash, but needs staging. Each member of the act is a capable performer, but the vehicle is not put together properly. Put into shape it should meet with better success.

Mardo and Rome, opened after intermission. These two chaps, do a double Italian act. After a short number, the boys go into a line of chatter that is well put together, and which leads them into a popular double Italian character number A single dance by Mardo, went over to a good hand. Another number by the team introduces an imitation of George Primrose. The mouth harmonica and guitar bit into which Mardo has injected a few novelty dance steps closed the act to a good share of solid applause. The act is a rattling good three-a-day offering, and got the first real applause of the evening.

Grey and Byron, man and woman, have a corking good line of cross-fire talk, which they send over for its face value. The man is a good straight man, while the woman besides being a talented comedienne has a good contralto voice, which she showed in her rendition of a popular ballad.

Lew Welch, was next to closing with his Hebrew monologue, which registered both laughs and applause. He is there.

Dancing Dorans closed. This is two men, one doing a female impersonator, and fooling the audience until the finish of the act. S. H. M.

FIFTH AVENUE

Page, Hack and Mack, two men and a woman who head the bill, performed several hand-to-hand lifts and concluded with a spectacular leap which elicited more applause than the usual acrobatic act receives. Some more or less humorous pantomime stirred the risibilities of the audience and proved to be a valuable adjunct.

Johnny Nestor, styled "The Man Off the Ice-Wagon," appeared after a bit of film, which proclaimed his voice as phenomenal. Although Nestor sings with vigor he is hardly the vocal marvel announced on the silver sheet but his rendition of several well-known ballads was pleasant.

Hugh Herbert's playlet, "Mind Your Business," has several bits of patter that are funny and Herbert's delineation of the Jewish business man is fully up to his usual high standard. There are few prolonged laughs in the piece, but Herbert made the most of his material and with a supporting cast of two, one of whom played three short roles, held his own. The principal occupied the calcium for the greater part of the time which was entirely fitting, proper and in this case necessary.

Nature has provided Joe Browning with a grin which he inserts at opportune intervals and helps in the presentation of his material. Browning's appearance is grotesque and his manner unique. The lines he employs are not as funny as some of those he formerly employed, but he is a skilled entertainer and took an encore as well as several curtain calls.

Adelaide Bell offered three dance numbers, a pianist rendering two solos while she was off stage changing her apparel. She is a shapely damsel and her gowns set her figure off to fine advantage, which is extremely fortunate in view of the fact that there is nothing unusual about her dancing. It is a presentable turn, aided by Miss Bell's personality and winning smile.

When Sylvia Clark started, the audience was not as enthusiastic as it was when she left. In order to win the assemblage over it was necessary for her to put all of her energy into her work which she did with gratifying results. Some mimicry, clowning and singing appeared to strike a popular note after a while and although audible approval was not forthcoming during the early portion of her act, she had successfully tamed the congregation by the time she was ready to make her final stroll into the wings.

Jack Wilson and Company, the principal in blackface, assisted by a woman and two men, one of whom is a midget and is not given much to do, deserve better material than they have been given. Wilson is a capable comedian and Charles Forsythe Adams sings acceptably, but they all suffer because of a lack of suitable humorous lines. The audience here appeared to like them, but that is scarcely a criterion. What Wilson should do immediately is secure newer and better gags. His duplicated use of the term, "Finale Hopper," which induced smiles and cackles will not do so everywhere. The fault with this portion of the program lay not in the performers, but in what they performed.

Perched on two diving boards, four of the five Berlo Sisters executed a number of dives into a tank, while their anceint mother sat in the audience provoking mirth with her antics and another sister announced each acquatic feat in turn. This is an excellent closing number which can be featured easily because the diving contests which may always be held in connection with the appearance of the girls. Apparently finding it difficult to cap the climax appropriately with a dive, the girls get their mother to amble up and hop into the water in her street garb.

It resulted in some snickering, but is not essentially an asthetic spectacle. I. S.

Isabell Loew, has gone to Richmond, Va., where she has signed to play as leading lady of a stock company.

81ST STREET

Owing to the length of the feature picture "Foolish Wives," running at this theatre, only four acts appeared on the vaudeville bill. The picture runs two hours and a quarter, so the running time of the acts was shortened.

The house was sold out and most of the audience in the seats for the opening of the first act, which was Greenlee and Drayton, two colored performers. The two opened with a whirling dance that caused a good hand. During this dance both performers converse in three or four foreign languages. They first talked in Russian, following with Hungarian. After this came Yiddish, French and German. The two also sang a Yiddish song, in Yiddish, all of which went to make a first class opening act. Besides this talk were several competitive dance solos that took the house. The act took three bows and could have had three or four more legitimate calls.

Lillian and Anne Roth, especially clever children, stopped the show in the number two position. Although Anne came in for a good deal of work, the show centered on Lillian, who is a little older. This last named young lady did impersonations of well known performers, such as the Barrymore family, while Anne played the role of a perfect miniature "vampire," and gave her impression of Frances White reciting. The act was fine and showed the artistic, thespian ability of the two, regardless of age. Lillian gave a real touch of the dramatic in her "Pollyanna" speech. This speech occurs immediately after Pollyanna finds that her legs are paralyzed and that she may never walk again. There followed a little playlet concerned with a vampire (Anne), who takes $500 from her Italian lover (Lillian). This bit of comedy was great.

Miss Patricola, a performer in every sense of the word, stopped the show for several minutes. She was awarded an ovation on her entrance. Her first number was "I've Got My Habits On," a comedy song which, done in her inimitable manner, got a big hand. She followed this with a new published number entitled "Sally, Irene and Mary," assisting herself on the violin, which she played well. After the second chorus Miss Patricola played airs from each of the shows named in the song. She imitated, in her next medley, which was composed of everything, from the "Arkansaw Traveller" to modern jazz, a set of Scotch bagpipes, which caused a bit of laughter and not a little applause. This preceded a song entitled "California," which went well. This concluded her regular act, but in addition, Miss Patricola was forced to sing three other numbers before the audience was satisfied.

The final act of the bill was Crane Wilbur and Suzanne Caubet with William H. Barwald in an offering entitled "Right or Wrong." The sketch is a pleasing little comedy, the action of which takes place in a night court. The plot of the play concerns two people, "The Man," played by Wilbur and "The Woman," played by Miss Caubet. The woman is on trial for grand larceny and is charged with stealing a sable coat from a department store. But, as she is convicted and has told the judge what he is pleased to call "the old gags," the hero, Wilbur, comes out of the audience and states that he is the cause of ruining the girl and causing her down-fall. The judge, however, is willing to pardon him if he will marry this poor "country" girl. Wilbur is only too willing to do it, and the ceremony is performed without ado. After the ceremony the "man" turns out to be an explorer-adventurer, while the "woman" is a famous short story writer. The judge then fines them for contempt of court, and gives them each sixty days—"at Atlantic City." The act is full of humor and witty lines. D. S. B.

MAJESTIC

(Chicago)

A snappy opening by the Ruth Howell Duo started proceedings at the Majestic Monday night. The house held but three-quarters, business falling off, due to a heavy rain. The Howells offered a fast routine of feats on the Roman rings and trapeze, working quickly and neatly together.

Carlton and Ballew introduced a number of popular songs written by Mr. Carlton and won out neatly. Miss Ballew is a cute miss, who has personality in abundance and who wins an audience easily.

Harry Holman's "Hard Boiled Hampton" was a relishable offering. Laughs were plentiful and the skit proved a funny-bone tickler to the house in its entirety.

Neal Abel, with his routine of darkey stories, kept the audience in good humor. His stories are new and nearly every one met with approval. His dance finish sent them away to good returns.

The Mosconi Family took the hit honors without much exertion. They dance, but oh, how they can step. Their finish, wherein three of the family undertake difficult steps and turns, brought thunderous applause and held up the program. They bowed half a dozen times before the applause subsided.

McKay and Ardine held a difficult position but, like true showmen, they never ceased trying, with the result that they won their listeners with their talk, comedy, singing and dancing.

Lillian Shaw, with her character songs, proved a prime favorite. Miss Shaw's impressions of the various characters are splendidly enacted.

The Juggling Nelsons had an easy time with the juggling of hoops. The boys work neatly and quickly, and get their tricks over to good returns. Closing came an afterpiece in which the majority of acts on the program attempted to imitate one another. It was one of the biggest laughs in the bill and held the entire house to the very close. H. F. R.

PALACE

(Chicago)

An enthusiastic audience packed the house Monday afternoon, and the program while not of the same entertaining qualities of last week, gave satisfaction in spots and proved interesting. Gallagher and Shean scored the hit honors of the bill. They broke in several new songs with "Mr. Gallagher" missing in a number of lines. Their song about themselves proved the biggest laugh getter on the program.

Nelson's Katland made an interesting starter with cats and rats going through a routine that kept the house amused.

Claude Golden, is a master with a pack of cards and his tricks mystified and entertained. Golden has mastered his endeavors and today is the premiere of all the card experts.

Morris and Campbell twisted their audience with their cross fire comedy and had them laughing every minute they were on the stage. Miss Campbell is a remarkable straight woman and wears costumes beautifully, making a striking appearance in all of her changes. Mr. Campbell is an easy working comedian, whose mannerisms and expressions would make any audience laugh.

Moss and Frye continued to make them laugh, with their comic expressions and sayings. These boys came on to a reception and departed amidst thunderous applause.

Helen Keller proved the drawing card of the week filling the spacious Palace. Her offering is interesting and held the strictest attention.

Gallagher and Shean held the next to closing position and scored with their comedy-song offering.

Bowers, Walters and Crocker, closed the show in whirlwind fashion.

H. F. R.

VAUDEVILLE

KEENEY'S

(Last Half)

Goldie and Mohr, man and woman, opened the last half of six act bill here, and did well with their singing and dancing. The man is short, for a dancer, but did some remarkably well executed routines. The woman was good in her singing, and, as well, did a series of fancy steps that got over well. Took several bows in the opening position.

"Suite Sixteen," a three people act, deals with a compromising position between a young woman and man, locked in the same bathroom, together, although they are not acquainted. The act should be called "Two Rooms and Bath." The story is of a young man and young woman who have run away because their respective mother and father have re-married. They go to the same hotel, have adjoining rooms, with connecting bath. Both anxious to bathe, they enter the bathroom, and discover each other. Both doors have jammed, so it is impossible for them to exit. The boy's father finally enters, tells him he has married the mother of the girl, so the two youngsters become engaged, to spite the father. Many laughs.

Duffy and Clark, man and woman, did well in the third spot. The man is a "high-brow" Englishman, while the woman is a small, red-haired, Irish girl. There is a heated argument over a dog; followed by some songs, a little dancing, and the act went off to a big hand of approval. Took seven bows.

The De Feo Opera Company, composed of fourteen people, gave a revised version of "Rigoletto," and suceeded in taking a "flop." The act met with little success, but the fault did not lie with the audience. One woman, the "Duke's daughter," possessed of a not too good voice, insisted on singing throughout the entire operatta, and got a few laughs on her work, which was bad. There was the usual tenor, who also added to the comedy. The best singer in the entire cast was the "Inn Keeper's Daughter," who was possessed of a beautiful contralto voice. Her work, in the two scenes, was excellent; all her tones good; control fine, and clarity of note, A-No. 1. The opera ran for thirty minutes, at the end of which time the audience were sufficiently drowsy to go home and sleep the rest of the night. We hope this is not the average opera company that is to play this theatre.

Burke and Touhey, two old time Irishmen, were a smashing hit, and took the applause honors of the bill. They were great. Anything following the De Feo organization would be. But these two men, one of them playing an Irish bagpipe, got away wonderfully. They sold their material well, and succeeded in waking up the paid admissions. A great comedy act.

Jolly Johnny Jones, a corking good acrobat, assisted by a male impersonator, did his work well, and scored, even in the closing position. The audience watched with interest the wire walker, and gave him their attention throughout his entire routine. He did somersaults, jumps, and even a short dance routine on the tight wire, for which he received a big hand. The act is well put together, and there was none of the usual stalling around between tricks.

D. S. B.

23rd STREET

(Last Half)

Raymond and Geneva opened the show. This man and woman have a real novelty juggling act, with the man doing all the juggling, and the woman handing him the material to manipulate. The talk used by the man is well chosen, and the act went over nicely here and should have no trouble in pleasing at the better class houses.

"The Man Off The Ice Wagon," was next. Even though he wore a mustache, we recognized him as Johnny Nestor, whom we remember as an illustrated song singer some years ago. He sang several ballads in good voice, and got away to a good share of applause.

Pierce and Ryan, are two men. One doing straight opened singing a number but is interupted by the other man who is made up as an old man. A good line of cross fire talk between the two follows most of which is based on the fact that the old man has monkey glands. A comedy number by the comic led to more talk and they closed with a number in harmony, and a good routine of dancing. The act is sure to register in the three a day houses.

May and Hill, with a rather pretty set in "one," have a routine of talk that is both bright and up to the minute, and the couple managed to send each and every one of their points over for a laugh. They closed with a double song and dance, to several bows.

Farrell, Taylor Trio, were next to closing and held down the spot in good fashion. The two men work in blackface, with one of them playing a wench, while the woman in the act works straight, and plays the piano and trombone splendidly. The two boys hold up the comedy end of the offering and get plenty of laughs. Special scenery is used for the act, that is pretty to look at. They stopped the show for several minutes.

Pfifer Brothers and Sister, closed the show, with a dance offering that is one of the best we have seen around theses parts in some time. Both boys are wonderful Russian dancers and the girl is some toe dancer. They finished to some solid applause. S. H. M.

REGENT

(Last Half)

Opening a six act bill at this house, came Andrews and Clarke, man and woman. The man did some good work as a balancer, standing on his head on a table, removing his coat, and playing the concertina. The woman acting as a foil to him, aided him in the execution of these stunts. There is a little too much horse-play in the act, and the woman resorts to the old rough-house antics, such as kicking the man, and generally treating him rough. Still, the act pleased, and took two bows.

Elmer El Cleve, clad in the manner of the Scot, with all the adornments worn by the Scotch people, took the house by storm with his playing of the xylophone. He did three medleys. The first embraced Sir Harry Lauder's song, the second a medley of popular airs, and the third, an exceedingly difficult operatic medley. He closed this medley with a part of the "William Tell" opera, and, with it, took the house. He stopped the show, but gave no encore save a curtain speech.

Rice and Werner, the man and woman blackface comics tore the house down with their antics on a painters fall. The height of the comedy occurred when the woman attempted to get out of the window, and nearly succeeded in breaking everything loose. There were laughs in every line and every movement of the two performers. Not until several moments after the two had left the stage did the laughter entirely cease. From the start the two kept the audience guessing as to what was going to happen next. A great comedy act.

Roy Ferguson and his pianist, an unbilled man, followed this act, and got the audience from the start. Ferguson, while possessing a pleasing barytone voice, has the bad habit of singing out of the corner of his mouth. This does not add to the act, but lent to his face a tough expression. Forced to take an encore, Ferguson sang "Figaro," from the "Barber of Seville." His second and last encore was "The Tumble Down Shack in Athlone."

"Tango Shoes," an old act, with old time performers, did very well. In the act are Bert Cole and his wife, an exceedingly capable dancer; Charley Kelley, Mrs. Wood, Miss Earl, and M. J. Needham, the old Harrigan and Hart dancer, who despite his seventy-two years, has much the best of many of the younger dancers. His taps, his triples, slides and hops were in perfect time and rhythm. The act stopped the show. All of the performers came in for their share of the applause, and none were forgotten. The act is wonderful, and took the honors of this performance, in next to closing.

Morton, Jewell and Company, two men and two women, executing many pretty effects in juggling, pleased, and closed the show. Both women and men have good personality, and do a little of every thing. The forte of the act lies in the juggling of Indian clubs, though this is introduced as an afterthought. The act had a bad position in this house, as the audience arrive early to see the film, and leave immediately following the next to closing offering. But this act held them in to the finish.

D. S. B.

STATE

(Last Half)

There are many acts now working on the big time that owe it all to the orchestra at this house. It will take a very ordinary bill and make a good show of it and an ordinary act will loom up big when it plays this house and has the assistance of this crew of musicians. Such is the case for the last half. The bill is ordinary but the music is so good that you forget the rest.

Hubert and Dyer opened the bill with a comedy acrobatic act. The pair went through a routine with rings, chair and comedy table that brought many smiles and laughs. Took three bows.

Dora Hilton and Company came next. The company consisted of the pianist. Miss Hilton displayed a fair voice, hardly above the average, with a nice collection of semi-classic songs that put her over for three bows.

Tilyou and Rodger, two men dancers were in the next position. This team's work consisted mostly of acrobatic dancing with a comedy song inserted here and there. The pair sailed through an eccentric routine to three bows.

Fred Gray and Company held down the next spot with a musical act. Gray is of the old team of Gray and Graham and earlier this season started out as the Fred Gray Trio (with two girls.) He has reduced his act and is now carrying one girl. In the new turn, he has inserted most of the old bits from the former act and has added one or two new ones. This act is always good for a certain number of laughs and was no different in this instance. The young lady he has with him displays a warm personality and can play her various musical instruments. As a whole it is a first class vaudeville offering and brought four bows.

Fred Walton and Company came next. The company is a woman plant in the audience that manages to put over quite a number of laughs. As a monologist Walton is fair. Three bows.

In Argentina, the dancing act that was lately featured on the Shubert Vaudeville, consisting of nine people is a hold-over from the first half. (See new acts.) The audience couldn't seem to get enough. Every dance was wildly applauded and for this house that is saying a lot. Took five bows and two curtains.

Barrett and O'Neil were not seen at this show by the reviewer. E. H.

JEFFERSON

(Last Half)

The interior of the theatre was recently painted and re-decorated and the lobby is now being renovated, new mural decorations and mirrors will make it one of the most attractive theatre entrances in this part of the city. "Mankin," the "Human Frog," opened the bill with a somewhat weird exhibition of acrobatic and contortion stunts.

Moore and Davis made the second spot lively with their novelty musical act, being equally versatile at different instruments, especially guitars, and their musical steel saws.

The Beaumont Sisters, as usual, had little difficulty in going over well, with a bit of song and dances. The bedroom set opening gives the act the variety that many sister acts lack.

Mantell's "La Petit Cabaret," skillfully manipulated manikens, giving a show of their own, supplying their own orchestra, audience, etc., entertained the grownups as well as the younger element of the house. The puppets did everything from putting on a bull-fight to going up in an airship and even Happy Hooligan was there riding an ostrich.

Hunting and Francis gathered many laughs with their comedy skit, that takes place in a photographer's studio. The man was the clerk and the girl a visiting actress who had her picture taken, in different costumes, etc. They close with the man dancing while the girl played the banjo, sending them off to a good hand.

Hugh Herbert and Company in a comedy sketch, presented a fantastic sort of offering entitled "Oh Boy." The locale is an office and concerns two partners, one of whom is shiftless until he learns his lesson in a peculiar way. Two partners and a girl stenographer complete the cast. The piece is something on the Potash and Perlmutter stuff at times and is plentifully sprinkled with laughs.

William Solar, in the next to closing spot, in his own style of make-up, sang several songs, all of them of the light and comedy order, getting in stronger with the audience the longer he was on. His final encore, a jungle song, in which he imitated apes, etc., was a wow and almost stopped the show.

The U. S. Jazz Band closed the show with a lively interpretation of jazz music. There are ten musicians in the band and a leader who wore a naval uniform, while the other wore the white duck regulation summer uniform of the navy. They played a number of popular selections, the leader singing a verse and chorus of one of the numbers. The pianist had his face made up as a clown and clowned at the piano in a way that got many laughs. Others in the band showed themselves to be above the ordinary run of musicians, especially the slide trombone player. M. H. S.

58th STREET

(Last Half)

Bad weather prevented this house from doing its usual Thursday matinee business and as a result the theatre was only about half filled.

Kay, Hamlin and Kay opened the bill with their aerial act that got more than its share of applause. The turn is a well routined casting act, and puts over an "over head" swing for a final thriller and a big hand. Under canvass this stunt is very ordinary but in a theatre it is always good for a big hand.

Transfield Sisters, in the next spot, had considerable time getting started because of the orchestra but they finally carried the house and at the finish were forced to take three bows. The act is a neat little affair of music and songs, and highly deserved the applause it got. The girls themselves are modestly sweet and the fact that they did not try and do an encore added to their act.

Dunham and Williams, in the next position put their offering over very big. One of the team has a good voice, and can sell a number, while his partner is splendidly casted as a burlesque female. As a combination they are unforgetable through various little tricks of delivery. One of them in putting over a song does it while leaning against the proscenium arch that adds much to the rendering of the number. Took four bows.

Charles Maddock's "Not Yet Marie" held down the feature spot of the bill. This turn is now five years old and has probably worked every circuit in vaudeville. There has been considerable changes in the act with Ted Roberts holding down the leading role created by Edmunds, while the chorus is entirely new. The only member of the original cast left in the act is George Pruit, Jr. As a feature act it is fair but a trifle too long and draggy for this style of a house and a cut of five minutes would make it more presentable. Took four bows and two curtains.

Lew Cooper, in the next to closing made them laugh, not so much at the newness of his gags but at his method of putting them over. Cooper has annexed a style somewhat like Al Herman which is proving successful. Took three bows.

Ryan, Weber and Ryan closed the bill. This is a two women and man dancing act and was seen last week at the Colonial. As an attraction it is first class the fact that it received plenty of applause proved that the audience were wise enough to know a good thing when they saw it.—E. H.

Dick Arnold, formerly of Arnold and Manion, is preparing a new single act for vaudeville entitled "The Sheik."

FIFTH AVENUE

(Last Half)

Grace Ayers and Brother, opened the show. The couple do some novelty skating and do it well, receiving a good share of applause at the finish of the act.

Ormsbee and Remig, a man and woman, in a special set in "one," sang several harmony numbers. The woman plays the piano and violin well, and they have a good selection of songs. For a demanded encore the couple sang a medley composed of numbers from current musical comedy shows.

Rucker and Wintred, two colored boys, use a special drop in "one" representing the exterior of a Chinese Chop Suey restaurant. One plays a Chinaman and the other a lazy negro. These two fellows kept the audience in the laughter from the time they started, and finished, stopping the show for several minutes.

Cansino Brothers and Marion Wilkens, were next. They presented a cycle of Spanish dances. Both the boys and Miss Wilkens are very clever dancers. They all work fast, and although the act was played badly by the orchestra, they managed to get away to several bows.

Signor Friscoe, with his xylophone, played several selections both classical and popular, that went over big. His audience "plants" worked well with him, and he was required to grant many encores before they would let him get away.

Russell Mack and Company, opened in "one." Mack is assisted by two girls. The act opens with a good line of cross-fire talk between Mack and one of the women, that gives way to a number by both, after which they go to full stage for some more numbers and talk, closing to a good hand. The act needs working on.

Jack Wilson and Co., stopped the show cold and were the big hit of the bill. Wilson worked better here than he has done in months. The man in the act sang a classic "Isreal," that stopped the act, compelling him to grant an encore. The woman worked well and so did the lilliputian in the box, but Wilson's comedy was laugh after laugh. He deserved all he got.

"Powder Puff Review," a dancing act, closed the show, to a good share of applause. It will be found completely reviewed under "New Acts." S. H. M.

WEDDING CELEBRATION ON STAGE

A wedding celebration was observed on the stage of the Winter Garden, while the "Whirl of New York," a Shubert vaudeville unit was playing there last Wednesday night. Roy Cummings and Irene "Billie" Shaw, who appear in the show, were married on that day at Orange, N. J., by Mayor Martin of that city. On leaving for Orange, the couple took with them Kyra, Bert McKenzie, Ralph Symington and Clarence Harvey, all members of the "Whirl" company, and swore them to keep the marriage a secret, but somehow the secret was revealed and at the conclusion of the Cummings and Shaw act on Wednesday night they were met with a shower of rice and old shoes from the entire cast, and even the orchestra. Rumor has it that Joe Keno, of Keno and Green, found out that the couple had been married and tipped the troupe off. The couple had been working together for several seasons in vaudeville before joining the company.

EVA TANGUAY ON LOEW CIRCUIT

Eva Tanguay will start on her tour of the Marcus Loew Circuit opening on April 1st. Miss Tanguay's tremendous popularity in vaudeville will doubtless make her the biggest box-office attraction that has ever played the Loew Circuit. Her contract with the Loew people is for the balance of the present season, and forty weeks more starting September 1st, at a salary said to register the highest weekly investment in a single attraction ever bought by the Loew Enterprises.

A clause in her contract calls for a special publicity representative, who will travel with her. It is also planned to have a special car for convenience and advertising purposes. Abe Feinberg arranged the booking for Miss Tanguay, and is her exclusive representative.

WHITEMAN ACT AT BROADWAY

Paul Whiteman's Saxophone Sextette, with Coletta Ryan, the former Ziegfeld roof prima donna, have been routed over the Keith Circuit for a tentative sixteen weeks in and around New York. They opened Monday at B. S. Moss's Broadway.

VAUDEVILLE

TYRELL AND MACK

Theatre—*City.*
Style—*Dancing.*
Time—*12 Minutes.*
Setting—*In "One."*

These two boys, making up a corking dancing team, stopped the show on their first appearance at this theatre.

Though very young, the two have the makings of one of the best big time dancing teams in vaudeville, for their appearance is excellent and their routines "different." They opened with a song, as do most dance acts, but the audience expected them to sing throughout, and gave them a big reception on their opening number, which was surprisingly well rendered. The boys, although of slight build, did not appear to be dancers, until they started to step.

The work done ranged from the old buck and wing, with original variations, to soft shoe, a real "shuffle" dance, Russian dances, flying splits, contortion work, and many other demonstrations of the terpsichorean art.

The first number was a double dance, done in the approved manner of the old team of Doyle and Dixon, and showing the ability of both. Following this each of the two executed a solo dance. The first was done by Mack, who is taller and of slighter build than Tyrell. His work which embraced steps from all of those aforementioned, took the house by storm. After this, for which the boy took three bows, Tyrel entered, and with contortion dancing, flying splits, swimming and roll splits, again took honors, making the two boys even as to laurels.

A double shuffle dance caused a lot of laughter, and sent the two lads off to a rousing hand. For the closing Tyrell and Mack did a series of leapfrog jumps, each jump ending in a split, every one of which was perfect. Scarcely have we seen an act of this type that caused such a storm of approval to break as did this one.

Both boys were dressed in the height of fashion and made a fine appearance. They worked with ease and did their work in a showmanly fashion. Needless to say the act stopped the show for fully two minutes, after which the boys came on and stated that owing to their time allowance they could not do more.

They could have taken innumerable encores had they not been worn out by the strenuousness of the work accomplished.

A really big time offering, and one worth while. The act should go well in any of the big houses, and should be able to hold down number two spot, and tie the show up at that. D. S. B.

GRACE & EDDIE PARKS

Theatre—*State.*
Style—*Singing and Dancing.*
Time—*Ten Minutes.*
Setting—*Special.*

This is one of those cute little turns where both partners rely not so much on their material as they do on their ability to put it over. It opens with a song nicely put across and going into a little light talk. Following this the couple do another song and some more talk. The talk in this instance consists of a poem about mother. The construction of this little piece is all wrong, but its very simpleness strikes a chord of appeal that the average audience will find hard to resist.

Until this point the scene is set in "three" with a special drop, the exterior of a home with a small front stoop. For the finish song and dance number a house drop in "one" is used.

The outstanding feature of this act is the class of the people that are doing it. It has big time possibilities. E. H.

NEW ACTS AND REAPPEARANCES

IN ARGENTINA

Theatre—*State.*
Style—*Dancing.*
Time—*30 Minutes.*
Setting—*Special in "full."*

Nine people go to make up this act, and as a dancing turn it is one of the best "applause getters" produced this season. The setting depicts a roadhouse in Argentine, with four white clad musicians to complete the picture. The instruments they play are the violin, the accordian, guitar and tomtom. The act is Spanish throughout with only a light comedian to carry the English end. The comedy is of the Harold Lloyd type but is only secondary to the dancing.

The idea is of the young Americano traveling through South America and at the opening of the act the three women of the turn enter for a cleverly routined and executed castinet dance. At the finish of this dance two of the women exit and the comedian enters. His talk is of the comedy "get acquainted" variety and they soon surrender the stage to one of the women who does a dance, wearing a felt hat. With her exit the comedian returns for more talk and a comedy song.

This is followed by a tango dance by a man and woman. This dance in itself is one of the high spots of the act and would stop any show. The man is in an Argentine costume of the Tundra and the steps and routine executed by this pair was something short of marvelous. At this performance they stopped the show dead and were forced to do an encore.

Following this dance two of the women and the comedian enter for a comedy straw bit which ends with a solo dance by one of the women. Following this an Apache dance is done by the team that had performed the tango. This is the highest point in the act and is of sufficient merit to be featured in the best of productions. It is rough to the point of cruelty on the women, but it is real and furnishes a splendid climax for this type of act.

The comedian opens the finale with an acrobatic dance that is fair, but weak in comparison with what has gone on before.

As a vaudeville attraction it is top notch It has class and flash. Its people are seasoned performers and the fact that it is done almost entirely in the Spanish language makes it a novelty.
E. H.

ROYAL PEKIN TROUPE

Theatre—*State.*
Style—*Illusions.*
Time—*Fifteen minutes.*
Setting—*Special.*

This is an Oriental act, consisting of six people. The stage is gorgeously set in Oriental fashion, and makes a very beautiful opening picture coupled with the costumes worn by the troupe. The opening trick is that of burning the tape and releasing it whole again. This is followed by the bowls of water stunts and plate twirling.

Following this various members do stunts with boomerangs and is followed by a contortion routine by one of the female members of the act. Spear juggling, and more plate twirling makes a fast finish for the turn.

The dressing, deportment and presentation of this act is big time. More or less on the style of Long Tack Sam, it can easily fill a late spot on any big bill.
E. H.

CLIF EDWARDS AND ORCHESTRA

Theatre—*City.*
Style—*Novelty.*
Time—*20 Minutes.*
Setting—*In "Three."*

Following a short overture by the house orchestra, and before the olio curtain was lifted, the Edwards' orchestra began to play a popular selection, back stage. During this piece the olio curtain was flied on a set, enclosed by a black velvet cyc, in this manner revealing an eight piece band. They were warmly received.

After two selections had been played, Edwards, a blackface comedian, appeared with his ukelele. He was acclaimed by the audience, who gave him a big round of applause.

His first song got a laugh on the title, which was "I Got Those Wonder Where She Went and When She's Coming Back Again Blues." The number is a comedy song, and with all the ease in the world, Edwards gave it to the audience, who called for an encore. He gave them a "cat obligato" for this. This encore was done in imitation of a cat, yet the tune was held. A great bit.

Followed, popular song hit of the day. This number also called for a lot of applause, which was given.

A selection by the orchestra did well, following the song, and again Cliff was called to the fore, this time to sing another published number, a snappy tune and a set of real lyrics, which took the house by storm. Edwards did this number in his own style.

Following, another selection by the orchestra proved to be a hit, and a big success, but no encore was taken. Throughout this number Edwards stood on one side of the stage, dressing in line with the performers, and watched them with interest, while they executed a number of the usual and unusual frills that go to make up a jazz tune. The selections took the house. But there was not time for an encore, so Edwards sang his closing number, "The St. Louis Blues," a rather weird harmony, mostly in the minor, but catchy and full of speed.

Edwards is a clever performer and deserves a lot of credit for his work, and the work of the orchestra. D. S. B.

SHIREEN

Theatre—*58th Street.*
Style—*Mystic.*
Time—*14 Minutes.*
Setting—*Full Stage.*

Billed as the girl with the EX-ray eyes the entire act is based on the young woman's ability to find her way about though tightly blindfolded. It has the customary opening of this type of act with a man who introduces her and tells the story of her life. This is followed by the bandaging of the lady's eyes with tape.

Her first stunt is the dancing between posts set on the stage. She then picks out colored ribbons. In the next part she travels through the audience blindfolded and describes various people and articles. Her finale is the telling of time from the watches of several in the audience. None of the watches seem to agree on the exact time, and the fact that she tells the time exactly as is on the watch she is holding more or less mystifies.

This turn with the proper staging could be developed into something bigger. E. H.

RUSSELL MACK AND CO.

Theatre—*City.*
Style—*Dancing and singing.*
Time—*28 Minutes.*
Setting—*Special.*

The billing of this attractive singing and dancing novelty announced "Russell Mack, assisted by Olive Hill and June Astor." And he was ably assisted by the two girls, who, as a sister dancing team, are hard to beat anywhere.

The act opened in "one," showing a telephone booth. Mack started to enter, but was cut out by Olive Hill, who stepped into the booth as Mack opened the door, so he might enter. After a long, womanly talk, concerned with "what the women will wear," the girl left the booth. This was the cue for a flirtation between Mack and the young lady. In this little set-to, the art of osculation was demonstrated to the delight of all. It was cute, and thoroughly done. Following this, Mack was invited to take a dancing lesson at the studio of this girl, who is in partnership with June Astor, as yet unseen.

The olio curtain was flied on a closed-in set in "three." The set was composed of a black velvet cyc, which showed up well in the lighting of the stage. June Astor then entered and, after a short talk and dance with Miss Hill, the man's voice was heard off stage.

From this point on the act picked up speed, Mack working up the finishes of the songs and dances, all of which were finely done.

As a novelty act this one would do well in a good spot down the bill, and would stand up and show up well with any of the larger miniature production dancing acts.

The girls were beautiful, well shaped, and really kenw how to dance, interestingly. As far as ability and showmanship go, we have not for some time past seen two more graceful figures, and two girls more in harmony than this sister team.

Mack, although seemingly very young, proved himself to be a remarkable performer, and shook the house, which roared on every joke and witicism passed by him.

Altogether a pleasing act, well staged, and up-to-date. One which should be a drawing card in all of the big houses. The bigger the bill the better. D. S. B.

JO-JO AND HARRISON

Theatre—*125th Street.*
Style—*Novelty.*
Time—*12 Minutes.*
Setting—*In "One."*

A piano was set in "one," and a rather appealing young chap came on and played, singing the while. During the second number some one, a "plant," in the upper stage box, started to call to him, and make numerous quips and jibes, usual in a small time house.

There followed the usual talk, common in acts of this caliber, some of which pleased, some of which did not. The man has some peculiar facial expressions, which, done from the box, with the spotlight on him, made him seem to be "acting smart."

The man at the piano did well, and put his number across, but the other chap in the box tried to make himself believe he was funny, and therefore wasn't.

A good ballad closed the act, with the man at the piano playing and singing it. This man, the straight, is excellent, and has a lot of personality, but the one in the box has no appreciation of what selling ability is, nor has he personality or appearance.

As it stands, the act would amuse the audiences of a "pop" house, but would not do well at all in the big houses.
D. S. B.

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FAILURES IN VAUDEVILLE

The hundreds of vaudeville actors that for one reason or another find themselves in the position of being unable to secure bookings are apt to lay the greatest amount of the blame for their unemployment upon bad business throughout the country and the lack of the agents to see and appreciate the merit of their respective acts.

If the average vaudeville actor will however, give the matter some careful study he will discover that one of the big reasons for his failure to secure bookings is due to the fact that instead of looking about and securing new and original material, he has been satisfied after noting the success scored by certain acts, to start to copy, instead of trying to originate.

Having arranged the act, the average vaudevilian, not content with having copied the material, proceeds to copy the same method of approach and the same method of selling as the successful offering. He seeks an agent, tries to get an opening and some one to review the act, depending upon this and the agent's promise that he will do so and on the report of the house manager.

If adverse he is usually at a standstill, and either tries to get an engagement with some other act, or books with one of the smaller out of town circuits.

Primarily the act shows no novelty of construction or idea, the same attributes that have made the successful act a hit not being suitable, and in the second place he has shown no commercial astuteness in the vending of his wares, causing him to eke out the existence of the average vaudeville incompetent.

First, get the act right, use some gray matter and power of inventiveness instead of copying some other act or falling into the old time habit of opening with a song, culling some talk from various old books, quips and gags, with the thought that you will "put one over" on the public and those who have made a lifelong business of knowing what's what in the show business.

Secondly, take notice of a monologist now being featured on the big time, who advertised—who advertised in an original and different way, profiting thereby artistically and financially.

If you possess a diamond and no one knows it, you might just as well have a rhinestone. There were many clever manipulators of manacles in the country, but a certain "handcuff king" through the novelty of his advertising appeal, made everyone believe that he was the greatest in the world.

A little forethought both regarding the quality of the offering as well as the manner of its exploitation may do wonders toward making your next season a pleasurable one as well as profitable, continued engagement instead of an annoying and exasperating existence.

The coming season is going to be a hard one for the average vaudeville performer. Bookings, on account of the cutting down of the houses, are going to be difficult to obtain, especially for the average performer. Therefore the only way to be sure of good bookings at a good salary is to get out of the average class. Be the exception, and this can only be accomplished by being original.

Answers to Queries

H. R.—Nelsonia died at Chicago, Sept. 5, 1911.

Angel—The Angelus Theatre, Chicago, closed Oct. 2, 1911.

Rep—Travers Vale managed the Gayety, Hoboken, that season.

Mik—Courtice Pounds appeared in "The Spring Maid" in London, England.

Grand—"Kindling" was the play in which Margaret Illington was starred.

Palace—Vaughn Comfort was with Gus Evans' "Honey Boy Minstrels" ten years ago.

B. R.—Margaret Anglin appeared in "Green Stockings" at the 39th Street Theatre, New York.

Sam B.—David Warfield made his first appearance in New York at a concert hall on Eighth avenue.

W. J. H.—"The Cattle King" was produced by J. H. Wallick at the Grand Opera House, Newark, N. J.

H. O.—Donald Brian and Julia Sanderson appeared in "The Siren" at the Knickerbocker Theatre, New York.

Bob—"My Aunt Bridget" was produced August 26, 1886, at Lecture Hall, Salem, N. J., by Monroe and Rice.

Max—Henry Kolker appeared in "The Great Name" at the Lyric, New York. Ruth Chatterton appeared in the cast.

Seven—"Over the River," with Eddie Foy, was presented by Ziegfeld & Dillingham at the Studebaker Theatre, Chicago.

N. G.—"Rebellion" was the play in which Gertrude Elliott appeared at the Maxine Elliott Theatre, New York.

Gray—Gaby Deslys presented *"Les Debuts de Chichine"* at the Winter Garden, New York.

E. K. W.—Harry Watson, Jr., was with the Anna Held Co. after he left "The Follies."

P. M.—Rose Stahl appeared in "Maggie Pepper" at the Harris Theatre in 1911. The theatre was formerly the Hackett.

Col—Clyde J. Bates was with the "Miss New York Jr." Co. that season. Chas. Barrett was with the "Tiger Lilies."

Vienna—"Miss Dudlesack" was given at a private performance at the Liberty Theatre, New York, August 17, 1911. Rudolph Nelson composed this opera.

Doctor—Ray Cox was with Lew Fields' "Never Homes," along with George Monroe, Jess Dandy, Lillian Herrlein, Artie Hall, Will Archie and Bessie Clifford.

Variety—Harry Martell was the manager of The Martell Family of acrobats, and later a partner in the firm of Whallen and Martell of Louisville.

Captain—Cohan & Harris produced "The Only Son" at the Broad Street Theatre, Philadelphia. Wallace Eddinger played the title role.

H. R.—The Three Keatons, including "Buster," worked at the Victoria, New York. Rock and Fulton, Walter C. Kelly and Frank Morrell were on the same bill.

Jockey—Will Archie, Harry Pilcer, Julia Ralph and Minerva Coverdale were the principals in "Hello, Paris," a vaudeville act which was produced at The Folies Bergere. Ned Weyburn staged it.

Riverside—"The Real Thing," which was played by Henrietta Crossman, was originally "The Peacock and the Goose." It was presented at the Maxine Elliott Theatre, New York.

A1—"The Revue of Revues" at the Winter Garden, New York, included Harold Crane, Lydia Barry, Dorothy Jardon, Kate Elinore, Maude Raymond, Leo Donnelly and Harry Jolson.

L. R.—Sam Rice used the title "The Daffydils" for his burlesque show. A. H. Moeller was the manager. The title "The Jersey Lilies" was changed to "Beauty, Youth and Folly."

Daw—Wm. Faversham was under the direction of the Shuberts. Douglas Fairbanks was managed by Wm. A. Brady; Wm. and Dustin Farnum by A. H. Woods. Fairbanks closed with "A Gentleman of Leisure" at the Globe Theatre, New York.

F. F.—"Mrs. Warren's Profession" was originally produced in America, at the Hyperion, New Haven, Conn., on Oct. 27, 1905, and in New York on Oct. 30 of the same year. Arnold Daly, Mary Shaw and Crystal Herne were members of the cast.

E. M.—The names of the chorus girls in the Barney Gerard show "Girls Le Looks" are the Misses Newman, Blanchard, McLaughlin, Russell, Darmody, Brown, Hope, Dundon, Burke, Worthington, Rome, Rose, Harris, Bower, Bower, McCloud, Fisher and La Tour.

M. D.—Col. Chas. Bigelow sold his interest in The Kickapoo Medicine Co. to Wm. R. Warner & Co., of Philadelphia. The original firm was Healy and Bigelow, who conducted medicine shows all over the country. Many prominent performers started with them in the business.

25 YEARS AGO

Otis Skinner presented "His Grace De Grammot" at the Baldwin Theatre, San Francisco.

Barnes and Sisson appeared at the Orpheum, San Francisco.

The Jordan Family, Virginia Aragon, Marlo and Marlo, John Burke and Grace Forrest, McLeod and Melville, Howard and St. Clair and the Three Olifans sailed from San Francisco for a tour of Australia.

Gus Sohlke was the balletmaster with Fred Rider's "Night Owls" Co.

Olga Nethersole played "Carmen" at the Garden Theatre, New York.

"Miss Manhattan" was produced at Wallack's Theatre, New York.

Emily Banckerr made her New York stellar debut in "Divorcons" at the Murray Hill Theatre, New York.

Frank Kihlholz was manager of the Grand Opera House, Brooklyn.

Isidore Witmark presented his operatic revue, entitled "Miss Columbia" at Harlem Opera Hall, New York.

"Under the Red Robe" was the attraction at the Empire Theatre, New York. "Under the Red Globe" was a burlesque on the above drama, at Weber and Fields' Music Hall.

"The Girl from Paris" was at the Herald Square Theatre, New York, for a long run.

Rialto Rattles

A NEW BOOK

Things look brighter for next season—Our agent has bought a new book.

TIME OUT OF SQUARE

With theatres closing they even took the time from Longacre Square.

SOUBRETTES

1. Jazz number
2. Imitations, Tanguay, Foy, Cohan, Frisco, Leonard.
3. "Blues," Dance, Bows.

THIS IS THE PRICE

A man recently paid $6,000 for a German watch. That's nothing, the watch on the Rhine cost millions.

MUST BE MOVIE FANS

A Cleveland judge rules that a man may see his children twice a month. The kids must be movie fans.

TIME FOR ACTS TO STOP USING—

Wedding finishes.
Mammy songs.
Ford gags.
The other fellow's material.

MUST HAVE BEEN PLAYING JAZZ

Leaders of a Mexican bandit band were shot in Mexico one day last week. No trial was held; the men simply were marched out and executed.

PAGE MR. LANDIS

With Babe Ruth a regular member of the N. Y. A., to say nothing of a few other well known ball players there is no reason why the club shouldn't have a good ball team this year.

SUMMER IS COMING

There is one consolation—Summer is coming and if things get any worse in the show business we can at least sleep in the park.

SHE REMEMBERED

Manager—"The actor I seek must be a dramatic man. Do you know Shakespeare?"

Actor (off the small time and trying to make an impression)—"Know him? why we worked with his act out on the 'What-this' time, didn't we, Nell?"

Nell (a great help to her partner)—"Sure, I remember; that was the guy that carried the plant."

SWEET THOUGHTS

When you sit and watch the setting sun,
Thoughts come to you one by one,
And you think of what you might have done,
If you remained a plumber.
You'd not be worried about your work,
Or whether a booker liked your shirt,
Or pass your time a-slinging dirt—
If you remained a plumber.
You'd have a home with grass and stuff,
A place to bring the kids up rough,
And could make the best of them take your guff,
If you remained a plumber.

STAGE RULES—

When dressing with Finks' Mules or trained seals do not feed the animals as it is very injurious to their performance.

Do not tip the stage employees—their memories are short and they'll forget you the next time you come around—maybe.

If you crave an auto ride just ask the manager for his car—then try and get it.

If you're on second be sure and do a number that the feature act is doing—the management is just crazy about this.

If you don't like the spot the booker has given you ask the manager for a new one; he has lots of 'em.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

CLOSED SHOP FOR ACTORS' ASSOC. TO BE PUT TO VOTE BEFORE FALL

Series of Meetings to Be Held This Summer to Acquaint Actors with Subject and Then Election Will Be Held— A. A. Council Favors Closed Shop

LONDON, April 1.—The membership of the Actors' Association will vote before September of this year upon the closed shop in the legitimate field, a motion having been passed practically unanimously, at a general meeting held the week before at the Prince of Wales Theatre to hold fortnightly meetings in London and in the provinces during the next six months, in order to acquaint the profession with the question before them before the vote is taken in the fall.

The Council of the Actors' Association is entirely in favor of closed shop as the only means of resuscitating the A. A. The principal purpose behind this move for the closed shop, which is known as the A. A. Shop—something after the Equity Shop in America,—is to make it advantageous for the actor to belong to and pay the regular dues to the A. A., something which is now of no real value to the actor, who has the same advantages, whether he belongs to the actors' union or not.

The closed shop fight, it is believed, will actually be undertaken by the A. A., but it is generally admitted, even by the speakers at the recent general meeting, that the fight will be an exceedingly hard one. There are two important reasons for these: one, because the Actors' Association, while it includes in its membership about 85 per cent of the London actors, has enrolled no more than 15 per cent of the actors who tour the provinces—and who constitute a much larger, and correspondingly more important, group; two, the Actors' Association is not as yet, although it is now under consideration, federated with the trade unions of the theatrical industry, such as the stage hands, musicians and transfer men; and when the closed shop fight is commenced such federation will become acutely necessary.

While the Actors' Association is not in any position to conduct a fight at present, with the great unemployment and low treasury resulting from it, it is felt, at the same time, that such a fight is the only way to insure the life of the organization.

One great advantage to the A. A. in its endeavor to institute the closed shop is the fact that the Association of Touring Managers, which is conducting a fight against unscrupulous managers, is friendly towards the actors' union. Recently, in fact, Alfred Lugg, Secretary of the A. A., proposed to the Association of Touring Managers that they sign an agreement by which the A. of T. M. will engage only members of the A. A., and the A. A. members will not work for any but members of the A. of T. M. This proposal is to be stated formally and voted upon by the managers' organization.

The motion carried at the recent general meeting, as proposed by Mr. Harding Stearman and seconded by Mr. Alfred Harding, was:

That in view of the fact that before the Council can declare such a policy as contained in the resolution calling this meeting, a two-thirds majority of the members will be required, it is proposed by the Council to hold fortnightly meetings in London, and, so far as possible in the provinces, for a period of not more than six months, and that a ballot shall then be taken not later than the end of September, 1922, to discover if the members by the adequate majority vote in favor of this policy.

PARIS ORCHESTRA TO CLOSE

PARIS, April 3.—The Syndicate of Parisian Restaurant Proprietors have decided to suppress all orchestras in their establishments. This new ruling, made on Saturday of last week, will go into effect on April 10. The reason given is that the tax imposed by the Government is so heavy that the restaurant owners find it impossible to maintain orchestras in the Boulevard eating places, in which they are a time-honored institution.

As the State has decided that these restaurants, with the orchestras, comes under the head of amusement places, a 25 per cent tax has been levied. This tax is called a "luxury tax." The operators of the restaurants put up with this, but the proverbial straw came when the "poor law administration," or "Assistance Publique," has received permission to impose a further tax of 13 per cent.

The Musician's Union, who recognize that, with the abandonment of the orchestras, several hundred men will be thrown out of work, are to take the matter up with the State to ascertain if it is possible to secure a reduction in the taxes.

"RUNNING WATER" OPENING

LONDON, April 3.—"Running Water," the new four-act play, by A. E. Mason, will open at the Wyndham's on Wednesday of this week. Walter Hackett is producing the play for J. E. Vedrenne. The play is said to be unusual.

NEW BENNETT PLAY

LONDON, April 3.—This Tuesday, at the Strand, Frank Vernon will produce "The Love Match," the new Arnold Bennett play. The play is divided into five scenes.

BIG PAY FOR ORCHESTRAS

LONDON, April 3.—Fees for American jazz bands are going up, instead of down, in this city, and there is more of a demand for these organizations every week. A genuine dancing club here in London pays $1,000 per week for a single group of nine musicians.

The band has gone so well that another club owner has sent his musical director to the United States to get him one. He will pay £10,000 per year for the services of this orchestra. In pre-war value, $50,000.

As an English paper here has it:

"And to think that all that music will get for this 10,000 a year is singing niggers, banjo arpeggios and syncopating saxophones!"

"YOURS MERRILY" LOSES WATCH

LONDON, April 3.—So bent is "Yours Merrily," John R. Rogers, 81, on deceiving people here in London as to his age and ability, that it caused him to come to grief last week. In the attempt to fool a pickpocket into believing him a young country bumpkin, the crook relieved him of his watch and chain. No doubt it is extremely disappointing to lose one's watch, but to be actually believed a "bumpkin," that's going too far. And after all of Johnny's trips to and fro across the Atlantic!

"WORRIES" OPENING

LONDON, April 3.—"The Faithful Heart," which terminated its run at the Comedy last Saturday, will be followed in by "Other People's Worries," a new play by R. C. Carton, on Tuesday. The piece will be produced by Leon M. Lion.

"ROUND IN FIFTY" SCORES

LONDON, April 3.—Last week was produced, in Cardiff, one of the marked successes of the season. The play, which is musical, was entitled "Round In Fifty," and was produced under the Wylie-Tate management.

The play, in itself, is a modern version of Verne's "Round The World In Eighty Days," and has to do with a young man, Phil Fogg, who is threatened with disinheritance by his uncle, Phineas Fogg, if he does not make a round trip of the world in fifty days, as Phineas did before him. The challenge is made in the Gridiron Club, London, and, with a lady journalist, Phil starts out to make the journey. This trip gives the story,—which is thrilling and entertaining in the extreme,—in eighteen scenes. The scenes are laid in the countries through which Phil has to pass in order to make the trip in the stated time. But finally it is all over, and Phil returns to the Gridiron Club at midnight of the fiftieth day, having experienced many thrilling and hair raising escapes and adventures.

The book was written by Sax Rohmer, Julian Wylie and Lauri Tate, while the lyrics were by Clifford Harris. The music is composed, selected and arranged by Hermann Finck and James Tate. Gus Sohlke produced it.

The piece, which was reviewed by this correspondent at the Empire Cardiff, is scheduled to open in London next week, at the Hippodrome.

In itself, the play was wonderfully acted by all of the participants, and well deserved the ovation it received on the final curtain.

If London audiences appreciate this novel bit of work, as did the audience at Cardiff, there should be little difficulty in securing a protracted London season.

The play, from a point of view of plot, is excellent, but, if acted by a cast other than the one now playing it, would seem tawdry and cheap.

NEW PLAY FOR WILETTE KERSHAW

LONDON, April 3.—Miss Milette Kershaw, the American Actress, who has been playing with such great success in "The Bird of Paradise," has been engaged by Arthur Collins and Sir Albert Butt to enact the heroine in "Decameron Nights," at Drury Lane, where it starts shortly after Easter.

Other principals in the new play are Miss Ellis Jeffreys, Miss Verita Vivien, Miss Winifred Davis, and Miss Gladys Ancrum; H. A. Saintsbury, Hugh Buckler, Ivan Berlyn, Reginald Compton, Arthur Lewis, John Keating, and Oscar Lansbury.

BISMARCK IN PLAY

BERLIN, April 3.—In a drama to be produced here sometime in April, Bismarck's dismissal as first Chancellor of the German Empire by Wilhelm II. will be shown. Dr. Emil Ludwig, one of Bismarck's biographers and a leading authority on Goethe, wrote the play, which is entitled "The Dismissal," and will be presented at one of the leading theatres.

BIG SUMS IN INCOME TAX

LONDON, April 3.—Hilton Young, in reply to a question in the House of Commons, last week, stated that the receipts from the Entertainments Tax in the United Kingdom in the nine months ended December 31st, 1920, and December 31st, 1921, were respectively, £8,509,361 and £7,620,271.

"DRESS CLOTHES" CAST COMPLETE

LONDON, April 3.—The cast of "The Man In Dress Clothes," is as follows: Stanley Logan, J. C. Buckstone, Lawrence Caird, Adele Measor, Barbara Hoffe, Vivien Reeves, and Margaret Watson. The piece will be produced Wednesday, by Seymour Hicks, at the Garrick.

"LOYALTIES" A FINE DRAMA

LONDON, April 3.—Last week, at the St. Martin's, was presented one of the finest dramas of the day, entitled "Loyalties." The piece, which was written by John Galsworthy, is in three acts, and shows the different types of loyalty, and what they stand for.

Briefly, after needy Captain Ronald Dancy had given to the wealthy Ferdinand De Levis a filly which shortly won the Cambridgeshire, the mare was sold to a bookmaker by the Jew for £970, a sum taken from under his pillow by Dancy, who, as a fine athlete, had jumped from the balcony of the adjoining bedroom. Although gradually accumulating circumstantial evidence points to the guilt of the Captain, described as "a desperate character" living for danger and excitement, even in peace-time, attempts are made to shield him by such friends, two of them officers and all supposedly gentlemen, as his old comrade Major Colford and General Canynge, the latter trying to shut De Levis's mouth by means of "social blackmail" regarding his membership of various clubs. But, blackballed for one, the angry De Levis is made to resign from another for accusing Dancy publicly of the theft of the notes, two of which, for £50 and £100, are finally traced to a wholesale grocer and to an Italian wineseller, extorting money from Dancy in payment of "a debt of honour" to the latter's daughter. These facts come out in the course of an action tor defamation of character which Dancy, who had wanted to "run away" to East Africa, is induced to stick by his young wife Mabel, who sticks to him through thick and thin, adhering throughout to her ideal of "loyalty." But Dancy's solicitors, whose chief, old Jacob Twisden, insists on the paramount importance of "duty to his calling" and of professional honor, withdraw from the case; his counsel, Sir Frederick, throws up his brief; and the young soldier, delaying to take advantage of the warning given by De Levis, magnanimous on being "proved right," that a warrant had been issued, shoots himself through the heart to avoid arrest, the pistol, like all his class friends, "keeping faith."

There is no question of a doubt but what this play is superbly acted, and should, for the entire run, which promises to be long, pack the theatre to the doors.

All of the participants did their very best, and put their work across in a finished manner suggestive of the real actor.

Basil Dean staged the piece, and did it in a magnificent manner, working up each point of the plot until the climax was reached, then letting it suddenly drop, and close. A great play, done in a great manner, and one deserving of the finest praise.

SMOKING FOR WOMEN

LONDON, March 27.—Railway trains in England will provide special compartments for its women smokers according to an announcement made recently in London by an English railroad corporation.

"DÉDÉ" IS NEW OPERA

LONDON, April 3.—Andre Charlot and Paul Murray have secured the English rights of a three-act opera by Albert Willemetz, with music by Christine, entitled "Dédé." The piece will shortly be produced in London.

METROPOLITAN BUILDING LEASED

CHICAGO, Ill., April 4.—The Metropolitan Theatre company has leased its building next door to the Colonial theatre to the Fanny May Candy Company for ten years at a total rental of $300,000. The eight-story building is just west of the Colonial Theatre and has been vacant for the past ten years. The Pete Sotores Restaurant, a theatrical eating place, at present occupies the store section of the building.

Frank Cruikshank is now managing the Apollo Theatre, Chicago.

Joe Maxwell has resigned as manager of the Apollo Theatre, Chicago.

Charles Howard has been added to the cast of George White's "Scandals."

W. C. Fields, the juggler, has been given a route over the Keith Circuit.

Vivian Siegel has been given a route over the Keith Circuit.

S. R. Filson is managing the Orpheum theatre in Trenton, N. J.

Murray Tarlton is touring the Proctor houses, lecturing on Alaska.

Clark and Verdi open on a tour of the Pantages circuit at Winnipeg, on April 10.

Lou Edelman will open his new act, entitled "The Dublin Trio," for an out-of-town try-out shortly.

The Woodbarr Sisters now at the Cafe Paris will next week open in vaudeville.

Ned. Alvord succeeded Pat Liddy as manager of Poli's Palace Theatre, at Waterbury.

Pauline Frederick will sail for London on April 11, to appear in "Lawful Larceny."

Charles King and Lila Rhodes will head a Shubert vaudeville unit next season.

Fritz Leiber opens this week at Milwaukee for a tour of the Orpheum Circuit.

F. F. Proctor, who has been spending a month's vacation at Palm Beach, is expected back in New York, this week.

Blossom Seeley is headlining the vaudeville bill at Keith's Maryland Theatre, Baltimore, this week.

Aaron J. Jones, head of Jones, Linick & Scheafer circuit returned last week from a five months tour of Europe.

Paul Whiteman will sail for Europe in a short time for the purpose of organizing orchestras.

Billy Hart is managing Sternad's Midgets, now playing the Western Times. They expect to come East this Summer.

George Gifford and Francis Morton have formed a vaudeville partnership and will break in the new act next week.

Arthur Fields and Archie Gottler are doing an act in vaudeville and this week are appearing at Proctor's, Albany.

Rigoletto Brothers will sail for Europe on June 10. They are playing Shubert vaudeville at present.

Fred Lewis has joined the cast of "Just Married," the farce now playing at the Nora Bayes theatre.

Fred Hildebrand is out of the cast of "Some Girl," the Shubert vaudeville unit. Ray Crane replaced him.

Jeanette Dupre and **Violet Carleton** opened in a new act, "The Two Merry Widows," April 3, on the United time

Millie Butterfield is in "The Green Ring," a new play which opened on April 46 at the Neighbourhood Theatre.

ABOUT YOU! AND YOU!! AND YOU!!!

June and Jack Laughlin have joined the cast of the show on the Century Roof, Baltimore, through Roehm and Richards.

Mildred Halliday has taken the place of Eunice Vernille in the "Revue of Reviews," playing at the Golden Glades Restaurant.

Lester Allen, due to severe illness, is out of the cast of George White's Scandals of 1922. He was replaced on Monday by Charley Howard.

Adolph M. Schwartz, the Chicago theatrical attorney, has opened branch offices in the Hanna Building, Cleveland, O.

Grant Gardner, the vaudeville actor is mourning the death of his mother which occurred at Springfield, Mass., on March 28.

Bert Page, vaudeville actor, leaves for a tour of the south with a carnival show, April 15. On his return he will re-enter vaudeville.

Johnny Carey, formerly of the Davenport-Curran office, is now affiliated with the Sam Fallow office, in the Loew Annex Building.

C. Francis Kahn, dancer, is with the "Timely Revue," headlining the Loew's State Theatre bill this week. The revue is in six scenes.

The Marion Morgan Dancers in "Helen of Troy," a new act, are this week appearing at Keith's Theatre, Washington.

Nan Halperin, who opens with the Eddie Cantor show next week, is headlining the vaudeville bill at Shubert's Majestic, Boston.

The McConnell Sisters and the **Weaver Brothers** are splitting the headline honors at B. F. Keith's Syracuse Theatre, this week.

Florence O'Denishawn is the first of the members to be signed for the new Ziegfeld "Follies," which is shortly to go into rehearsal.

General Ed. LaVine, who has just finished a tour of Shubert vaudeville, will sail for Europe sometime during this month.

S. P. Whiting succeeded Jerry Travers as manager of Keith's Hamilton Theatre. Travers is now assistant manager at the Fifth Avenue.

The Eugenes, acrobats, will tour Sheedy's time before returning for the season to the circus field. They open this week at Wilmington.

Mrs. Leon A. Berezniak, wife of the well known theatrical attorney of Chicago, sailed for Europe on March 31. She plans a two year trip of the world.

Oakes and DeLour will sail sometime during the month of May for a tour of Germany, France and England, booked by W. L. Passpart.

Nedda Harrington has joined the Proctor Players stock company at Albany, and this week is appearing in "Here Comes The Bride."

Billy McDermott will sail for Europe within a few weeks. He has signed a contract to play thirty-five weeks of Shubert vaudeville next season.

Tyler Brooke, who left last August to go to the coast with "Angel Face," is back in New York. The show had but a few weeks' run on the coast.

Helen MacKellar has been engaged by Marc Klaw, Inc., to star in the forthcoming production of "The Shadow," by Eden Philpotts.

Diamondo Dilts, formerly of the Greenwich Village Follies, was forced to leave the show last week because of severe illness. He closed in Grand Rapids.

Baby Thelma, the "mental marvel," headlining over the Shubert time, will not appear in New York, because of her extreme youth. She is eight years old.

Edith Kelly Gould, recently with the "Pins and Needles" unit playing Shubert vaudeville, has been engaged to dance at the Knickerbocker Grill.

Jack Conway and Company, who have recently completed a tour of Shubert vaudeville, open on the Pantages Circuit, at Winnipeg, on April 10.

Lillian Herlein is sailing on the "Acquitania" on April 11 for Paris, where she is to appear at the Olympia Theatre on April 21. She will return in October.

Georgie Hunter, the blackface comedian, prior to opening for Keith, is to play a two weeks' out-of-town date, after which he will come to New York for a showing.

Bertram Peacock, who is playing the leading role in "Blossom Time," will play the same role with the piece when it is produced in Berlin, Germany, next year.

Billy Hawthorne, of the Broadway Theatrical Exchange has returned from a short out-of-town trip. He is negotiating for several theatres for summer musical tabloids.

Al. White, pianist, formerly with the Matty White act has commenced rehearsals in a new two act which will open in New York within the next two weeks.

Vine and Temple, who won a contract suit from the Shuberts recently, are now playing the Keith time. Last week they appeared at the Harlem Opera House.

Arthur Alexander, of the team of Alexander and Scott, opened his new ten people act, Monday, at Poli's Theatre, Springfield. The act is entitled "Dixieland to Broadway."

Hazel Harris, Jack Kinney and Flossie Everett have been placed with the Ernie Young's revue, on the Century Roof, Baltimore, through the Roehm and Richards office.

Lydia Lypkowska, of "The Merry Widow," is in the Orient playing an extended concert tour. She played last week in Tokio, and is singing songs from "The Merry Widow."

Frank Joyce, producer and hotel man, has gone on a business trip to Miami, Florida, where he will stay for several weeks. He is the brother of Alice Joyce, screen star.

George Le Maire left the cast of the Georgie White's Scandals, which is playing in Boston, last Saturday night. He will open for a tour of the Keith Time shortly in a new vaudeville act.

Nina Davis, vaudeville actress, has recovered from the severe attack of ptomaine poisoning from which she has been suffering the last several weeks. She was attended by Dr. Amy, of the N. V. A.

Gus Edwards & Co., Emmett Corrigan & Co., Miss Patricola, Eddie Ross, Emilie Lee & Co., and the **Great Leon** were featured at the New Amsterdam Theatre Sunday concerts, this week.

Dorothy Ellerd and Frank Titon, vaudevillians, were married last week in Chicago. They have not only joined hands in matrimony, but will next season appear as a vaudeville combination.

Miriam Elliott and Montague Rutherford have been added to the cast of the new starring vehicle for William Faversham, which is entitled "Out to Win." Charles Dillingham is producing the play.

Hazzard Short has been engaged to produce the new musical show in which Ethel Levey is to be starred. The piece is called "Go Easy Mabel," but the name will doubtless be changed before it is presented.

Hal. Skelly & Co., Harry Kakne and Ruby Norton now playing in Chicago on the Orpheum circuit, are slated to play the new Orpheum Jr. Theatre in San Francisco, The Golden Gate, in the near future.

James Dealy, former producer and stage director of the Shuberts, is now associated with Billy Hawthorne in the Putnam Building. Dealy is representing vaudeville acts for the Shuberts, Pantages, and other circuits.

Al Jolson, Clark and **Arcaro, Brendell** and **Bert, Fay Marbe, W. E. Ritchie, Ciccolini, Hoy Yong Troupe** and **Beck** and **Stone** appeared on the Sunday concert bill at the Jolson's 59th Street Theatre this week.

Mildred Harris (formerly Mrs. Charlie Chaplin) is headlining the bill at the Alhambra this week. She is appearing in a sketch called "Movie Mad." Supporting her in the cast are S. Miller Kent and Beatrice Morgan.

W. S. Butterfield, President of the Bijou Theatrical Enterprise Company, and head of the Butterfield Circuit of theatres, is spending the week in New York, looking over acts and motion pictures for next season.

Eunice Vernille, formerly featured danseuse at the Golden Glades, in the Roehm and Richards "Review of Reviews," opened Monday as premier danceuse of Geo. M. Cohan's "The O'Brien Girl," at the Grand Opera House, Chicago.

Richard Bock, superintendent of the Keith's Riverside Theatre, 96th Street and Broadway, gave a party for his family and friends on Sunday evening, in honor of his fifth marriage anniversary to Mrs. Bock. The couple have no children.

Mary Greene, former prima donna of the "Betty, Be Good" show, who is now affiliated with the Johnny J. Collins Attractions, located in the Putnam Building, has announced her engagement to **Johnny** Collins, president of the company. No date for the wedding has been set as yet.

Beatrice De Shaw, the chorus girl of the Ziegfeld Roof show who recently received considerable daily newspaper publicity as having been discovered by her mother after twenty years' absence, has been engaged for the chorus of the new "Follies" that goes into rehearsal next week.

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U. S. GOVERNMENT CASE AGAINST CONSOLIDATED CO. IS DISMISSED

U. S. District Judge Hand in Old Case Filed by Government Against Music Publishers Company—Dismisses the Charge and Ends Suit

The U. S. Government case against the Consolidated Music Corporation, an organization of music publishers formed early in the year 1920 has been dismissed by August N. Hand, U. S. District Judge, who on March 29, handed down the following decision.

"On reading the disclaimer filed by the defendants in the above entitled case, it is hereby ordered, adjudged and decreed that the petition in the above mentioned case be and hereby is dismissed."

AUGUST N. HAND,
U. S. District Judge.

The dismissing of the case marks the end of a matter between music publishers and roll makers which for a time attracted much attention and created considerable excitement throughout musical circles, especially in view of the fact that those were the days when the rolls were selling in remarkable quantities and the roll men occupied a prominent position in the business.

The Consolidated Music Corporation was composed of Leo Feist, Inc., M. Witmark & Sons, Waterson, Berlin & Snyder, Shapiro, Bernstein & Co., T. B. Harms, Francis, Day & Hunter and Irving Berlin.

The corporation controlled the word roll rights of the above named music houses and announced that it would issue license contracts for word roll rights on all its publications and publishers who belonged to the new organization would in future be unable to make individual contracts with the roll companies for more roll reproductions.

A proposition to enter into a contract covering the numbers to be recorded was made and a royalty clause providing for the payment of 10 per cent of the marked retail selling price, or twelve cents per word roll manufactured, whichever sum shall be the greater.

Shortly after the notice of the above corporation and its aims and objects were made known a complaint was filed in the United States District Attorney's office against the Consolidated Corporation in which it was alleged that the new company was operating in violation of the Federal Anti-trust laws.

Following this the Consolidated Corporation withdrew its contract and the corporation has been inoperative. The decision of Judge Hand marks the end of the case.

ZAHLER ON WESTERN TRIP

Leo A. Zahler, Brooklyn representative of Jerome H. Remick & Co.'s professional department, left Monday for Los Angeles, Cal., accompanied by his wife and daughter. He will stop at the Remick offices in Chicago and San Francisco en route, and while in Chicago will receive specific instructions as to his new duties for the firm. Zahler is considered a live wire and it is believed that he will establish a professional branch for Remicks in Los Angeles, where they already have a store and branch office.

"TAPS" TO STICK WITH BERLIN

"Taps" Schoenstein, head of the band and orchestra department of Irving Berlin, Inc., who tendered his resignation last week, will remain with the concern, the differences in question having been settled.

Herman Schenk and Eddie Smalley, formerly with Harry Von Tilzer, are now connected with the Berlin professional department. Jerry White has severed his connection in the Berlin department.

RICHMOND OUT AGAIN

Maurice Richmond, head of the Richmond Supply Corporation, is almost fully recovered from his nervous breakdown, following his return from an extended sales trip a few weeks ago. He expects to be back at his desk some time next week.

GILBERT MEN TOURING

Ed. and I. Wolfe of the L. Wolfe Gilbert Music Publishing Company's sales staff, left Monday on selling trips through the West and Middle West. L. Wolfe Gilbert, in vaudeville, opens this week in Atlanta, Ga., in a tour of the southern Loew theatres.

"MACHREE'S LULLABY" RELEASED

"My Machree's Lullaby" a new Irish love song has been released by Leo Feist, Inc. The song has already been introduced in vaudeville by many acts, including Jack Reddy, Frank Mullane, Lew Tilford and Officer Hyams.

WORKING IN PAIRS

The sales department of the McKinley Music company is putting a new selling and plugging scheme into operation, whereby their salesmen now work in pairs and spend a whole day or more in each town.

Bob Luders and Will J. Ellworth of the McKinley sales staff covering the state of Ohio, one at the piano and the other singing, make all of the theatres, dance halls and other public places as well as dealers and retail stores plugging the song as they go along. A considerable increase in the sales and orders have resulted from the new plan.

LOTTMAN WITH MILLS

George D. Lottman, for many years identified with the newspaper business in New York and Philadelphia, has joined the staff of Jack Mills, Inc., in the capacity of advertising and publicity manager.

"When You and I Were Young Maggie Blues," a new fox-trot novelty by Jimmy McHugh and Jack Frost has been released by the Mills firm.

JOLSON WRITES "COO-COO"

The Sunshine Music Company have a new song by Al Jolson and Bud de Sylva entitled "Coo-Coo." The song which is a fox-trot novelty was introduced by Jolson in "Bombo" last week and the comedian was forced to sing eight extra choruses, and it is believed to have great hit possibilities.

SYLVIO HEIN IN HOSPITAL

Sylvio Hein, the composer, is seriously ill in the Lenox Hill Hospital. Mr. Hein has been in poor health for many months and is now under treatment in the hospital, and as soon as any improvement is noted is going under a major operation.

ABE HOLZMANN ILL

Abe Holzmann, head of the band and orchestra department of Jerome H. Remick & Co., is ill at his home in East Orange, with an attack of blood poison due to an accidental pin scratch.

REMICK OUT OF "EMALINE" SUIT

In the case of Aileen Stanley and Robert N. Buttenuth, against Jerome H. Remick & Co., and George A. Friedman, Inc., for royalties on the sales of the song "Emaline," an interest in which Miss Stanley, a vaudeville singer and her pianist, had purchased from George A. Little, one of the writers of the song, Justice Platzek, in the Supreme Court dismissed the complaint as against Remick & Co. The Judge ruled, that as under the agreement annexed to the complaint assignor assigned all his rights in the song to defendant Friedman, and that the plaintiffs could show no possible right of action against Remick.

The decision is of much importance to songwriters, as it clears up the question of what rights an author or composer may have, once he has assigned the copyright of a number to a publisher.

The case of Miss Stanley and Mr. Buttenuth, is unique, in that it has to do with the song "Emaline," written by George A. Little and Jimmy McHugh and placed for publication with George Friedman, Inc. Friedman turned the song over to the Remick company, and Little subsequently sold his interest in the number to Miss Stanley and Mr. Buttenuth, who want to collect royalties from the Remick concern. Miss Little and her vaudeville partner are said to have paid Little $1,000 for his share in the royalties of the song. When Remick & Co., announced the royalty statement day for their various publications numerous claimants appeared for the "Emaline" royalties, and payment has been withheld awaiting the clearing up of the matter.

It now appears that as Remick & Co. are out of the case, Miss Stanley and her partner will have to look to Friedman, Inc., for the Little share of the Royalties which Remick will turn over. This will doubtless be held up for a considerable period, for Friedman states that he paid Little an advance on his royalties amounting to $300 at the time the contract was signed, and he naturally will withhold it from whatever royalties he receives from Remick & Co.

A still further complication appears, however, in that a sister of Mr. Little's is also a royalty claimant.

BIRTHDAY PARTY FOR MR. JAY

Jay Witmark of M. Witmark and Son, was given a birthday party at the home of his brother Julius, last Friday night. Among those present was Sam Bernard, the comedian, who proved the life of the party after Julius had shown the quality of his private stock.

BUSSE WRITES NEW BLUES

Henry Busse, composer of "Wang, Wang Blues," and cornet player in Paul Whiteman's Orchestra, has written a new number entitled "Haunting Blues." Busse also collaborated with Leo Lewin on "When It's Check Picking Time in Lindy's."

HANDY HAS NEW BLUES

W. C. Handy has written a new blues song which is the first since his "Aunt Hargar's Blues," writen last year before he was taken ill with eye trouble. "Harlem Blues," a fox-trot novelty, is the title of the new number.

SNYDER WRITES NEW ONE

Ted Snyder has written a new Oriental fox-trot number as a follow up song on the "Sheik," entitled "By the Sapphire Sea," which was released last week by Waterson, Berlin & Snyder.

MORET RETURNS TO COAST

Neil Moret, song writer, left for San Francisco Tuesday after a six-weeks' sojourn in the city during which time he placed several songs with local publishers.

MEDLEY CASE SETTLED

Just what makes up a medley of songs and instrumental numbers, in so far as the payment of royalties for mechanical reproduction thereof is concerned will continue to be a mystery in so far as a court ruling goes for the case of Norman J. Vause, songwriter, against Harry Von Tilzer Music Publishing Co., to recover $2,000 for royalties which he alleged was due him, was settled before the jury that had heard the case could agree.

Vause wrote a song known as "Answer," which he placed with Von Tilzer for publication, and under a contract for its publication was to receive among other things twenty-five per cent royalty on the mechanical instrument rights, with the exception of instances where the song was reproduced in with others, making a medley.

The Von Tilzer Co., it was alleged by Vause, used his song, "Answer," for reproduction, but prefaced it with the chorus of another song, and in this way claimed to have escaped the payment of royalty. Von Tilzer claimed that the reproduction of the songs on a single record made a medley and that therefore he owed Vause nothing for it.

Phonographs were brought into court and the selections played, much to the evident delight of judge and jury. Several witnesses were examined and their ideas as to just what constituted a medley were conflicting to a large degree.

The jury finally retired, and from the length they were out it appeared that a disagreement might be the result, and in the meantime the opposing counsel got together and an amicable settlement was arranged.

In the meantime the medley question is still unsolved.

VIOLINSKY PUBLISHING

"Violinsky," composer of "When Francis Dances with Me," "Vamping Rose" and other songs, has written a new fox-trot song entitled "Night After Night," which he is publishing himself, under the name of the Princeton Music Co., 116 West 45th street.

DIDN'T SAIL TOGETHER

Irving Berlin, head of the music house of Irving Berlin, Inc., sailed for Europe on Saturday, aboard the *Olympic*. Saul Bornstein, general manager of the house sailed on Tuesday on the *Mauretania*. Both will be gone for several weeks.

HARMS HAS "THE FLAPPER"

Harms, Inc., have a new fox-trot song by Bud de Sylva and George Gershwin entitled "The Flapper," which is restricted for the present.

HARRIS SINGS FOR RADIO

Charles K. Harris, sang his new song "My Mother's Melodies" at the Newark broadcasting wireless station on Monday night.

HARRY TENNEY WITH REMICK

Harry Tenney, recently with Irving Berlin, Inc., has joined the professional staff of Jerome H. Remick & Co.

CHURCH MEETINGS IN THEATHRES

Eleven meetings will be held in the Palace, Riverside and Orpheus Theatres this week, to further the cause of church attendance. The meetings will be conducted at the theatres at noon, on specified dates, under the auspices of the New York Federation of Churches.

The meetings held at the Palace Theatre will occur at noon on Tuesday, Wednesday, Thursday and Friday. At the Riverside, at the same hours, on Tuesday, Wednesday and Thursday, and at the Orpheum Theatre, Brooklyn, on Tuesday, Wednesday, Thursday and Friday.

BURLESQUE

COL. CIRCUIT CLOSES ON APR. 15

EARLIER THAN LAST SEASON

At a special meeting of officers of the Columbia Amusement Company last Wednesday, it was decided that the official closing date of that circuit would be Saturday night, April 15th, notices to that effect were mailed to show owners and house managers, the following day.

This is about three weeks earlier than last season, when the official closing date was May 9th, but the conditions of the country and the poor business hasten the officers of the company to decide on an earlier closing this season.

This does not mean that all shows and houses will close on that date, there are a number of shows that are going in some good time now and they will no doubt remain open for a number of weeks, in fact there are but a few houses that will close on that date. On account of poor business conditions, some houses will close before that date.

Montreal closes Saturday night with the "Greenwich Village Revue." Indianapolis, as announced last week, will also close this Saturday night with "Peek-A-Boo," that show closing its season next week at the Star and Garter, Chicago. The Empire, Toronto, will close this Saturday night with "Twinkle Toes," the show also closing.

"Jingle Jingle" will close its season at the Gayety, Toronto, on April 15th.

"Sugar Plums" closed at the Columbia, Chicago, last Saturday night on two days' notice.

"Hello 1922" closes at the Columbia, Chicago, this Saturday. "The Sporting Widows" will close at the Gayety, Pittsburgh, on the 15th and the "Bits O' Broadway" will close the same day at Miner's Empire, Newark.

The Gayety, Omaha, closes this Saturday, April 8. Other houses to close are the Gayety, Kansas City; Hyperion, New Haven; Casino, Philadelphia; Majestic, Jersey City; the Olympic, Cincinnati, and the Colonial, Utica. These houses will close on April 15th.

The Jack Singer Show has been booked at Jacques, Waterbury, the week of April 17th, playing there instead of at New Haven.

The Columbia will remain open until the Summer run starts playing the regular attractions of the circuit, which are booked there to and including the week of May 15th.

TWO FOR ONE AT CASINO

The Mollie Williams Show, will give away seats at the Casino, Brooklyn, next week. The idea is for a person to purchase a ticket in the orchestra or balcony. He or she will then receive a ticket free with the one that is purchased. In other words if a thousand tickets are sold there will be a thousand given away. This will be good for any performance during the week, the advertising matter states, except Saturday night.

STOCK AT OLYMPIC

Dave Krauss will place burlesque stock at his Olympic Theatre, opening Monday, April 17. He is now engaging people for this company. This week Frank Damsel's "Pacemakers" are playing the house. Next week his own show opens there, "Lena Daly and her Kandy Kids." This show will play the house two weeks and then go in storage.

GERARD GETS COL. RUN

It was announced Monday in the offices of the Columbia Amusement Company that the Summer run had been awarded to Barney Gerard's "Follies of the Day." The show to open at the Columbia on Monday, May 22. Barney Gerard is now in the mountains of North Carolina but it was learned from reliable sources that he intends to place some special features with the show when it opens at this house for the run. He has in mind several big novelties that he will also put with the show. It could not be learned, however, whether he would make any changes in the cast or not. This show, of all others, is the one deserving of the honor of capturing the big prize, as it has outclassed all others in most respects, that has been seen at the Columbia this season, according to many of the regulars.

Gerard has booked the "Follies of the Day" as follows for the time after this week and his opening at the Columbia. Majestic, Jersey City, next week, then Providence; Gayety, Boston, Newburgh and Poughkeepsie, Miner's Bronx, and the Empire, Brooklyn.

B. B. O. HOUSES NOT TO CLOSE

Contrary to reports, the Bijou, Philadelphia; Gayety, Baltimore; Capitol, Washington, will not close as Burlesque Booking Office houses on Saturday night of this week, according to Tom Henry, one of the officials of that circuit. In fact, Henry claims that the Bijou will not close for some time and this also applies to the Washington house, too, as business has been good the last week or so at both places.

The Gayety, Baltimore, may, however, close the following Saturday night; this, however, has not been decided. It was learned Tuesday morning that Harry Strouse, who is now managing the theatre, was negotiating to take the house over with John Jermon, and run it for a few weeks more. This, however, will be decided on this week.

BIG SIGNS FOR PARK THEATRE

When the Minsky Brothers open at the Park Theatre, next season the theatre will carry the largest display electric sign ever used on a theatre.

The big sign will carry over 3,000 lamps of 100 watts each and 10 big ex-ray reflectors to throw a light on the front of the building. The top of the sign will be a big ball of light.

GERARD SHOW ON ONE NIGHTERS

Barney Gerard's new show is playing one nighters this week instead of Columbus. They played Cumberland, Monday; Johnstown, Tuesday; Altoona, today (Wednesday.) They play Beaver Falls, Elyria and Sandusky, the last three days. The Lyceum Columbus has discontinued playing Columbia shows.

SCRIBNER BACK FROM VACATION

Sam A. Scribner, general manager of The Columbia Amusement Company returned to his desk in the Columbia Building Monday morning looking the picture of health after his four weeks' golfing in Pinehurst.

LUCILLE ROGERS AT GARDEN

Lucille Rogers opened as prima donna at Minsky Brothers' National Garden on Monday of this week which confirms the article that appeared in the CLIPPER several weeks, contrary to reports otherwise printed.

GRANET BENEFIT ON APRIL 20

NEWARK, N. J., Mar. 31.—Sam Granet, treasurer of Miner's Empire Theatre will have his benefit at the theatre on the evening of April 20. The "Big Jamboree" will be playing the house that week.

BURLESQUE CLUB HOLDS BIG MEETING

STORMY SESSION ON

The Burlesque Club held its first meeting in many months last Sunday afternoon in the club rooms on Forty-Fourth Street. The rooms were crowded when President I. H. Herk rapped for order at 3.30 P. M. This was the first meeting of the club since Nov. 6th. There is supposed to be a meeting the first Sunday of every month.

President Herk handed in his resignation as president of the club, to take effect immediately. After a stormy session he was prevailed upon to withdraw his resignation and remain in office until the expiration of his term, which will be in June. Herk only resigned as president not as a member of the club, as he stated in a beautifully worded speech that it was his intention to alway be a Burlesque Club member, but was completed to resign as an officer on account of his vast interests in other fields of theatricals.

A special meeting was called for an early date in June to vote on the money collected last season from the show and house owners for a new club house, which is in the neighborhood of $60,000. This money is in trust and loaned out, drawing interest. It was pointed out the prospects of building a new club house were not very bright for the future and some of the members thought it no more than right that this money should be returned to where it came from. This was what the special meeting was called for. The sixty days was allowed to give the members who have not paid their dues an opportunity to pay them and in that way they can have a vote as to whether the money will remain where it is or go back to those who contribute it.

There will be another jamboree this year. I. H. Herk was appointed a committee of one to call on the Columbia Amusement Company, to see if the jamboree can be held at the Columbia Theatre again as it has been the past two years. It was not decided just what date it would be held as yet. Lew Talbot through Gus Kahn sent word that he would offer the services of his entire company in case it is still playing.

E. Thos. Beatty was elected treasurer of the club to fill the unexpired term of the late Ben F. Kahn. He took office at once.

The funds of the treasury of the club are in a healthy condition and there were a number of applications that were not acted upon on account of important business.

The officers present were: I. H. Herk, president; James E. Cooper, vice-president; E. Thos. Beatty, treasurer, and Harry Rutter, secretary.

WINTER GARDEN TO CONTINUE

The Minsky Brothers will still continue to run their National Winter Garden next season. This house will be run separately from the Park Theatre, which they will open as a high class stock house the first of September. The Minsky Brothers have a long lease on the National Winter Garden.

BURLESQUERS ON KEITH TIME

Harry Morrissey and Joe Young, former burlesquers, will open on the Keith time at the Royal on April 17. They are playing the Loew time at present.

BARRETT & BAKER IN VAUDE.

Dot Barnett and Johnny Baker, formerly of the "Cabaret Girls," are now doing a double act in vaudeville. They broke the act in last week.

"BIG JAMBOREE" AT THE COLUMBIA IS COMEDY SUCCESS

James E. Cooper's "Big Jamboree," featuring Frank Hunter, at the Columbia this week, is an excellent comedy success. During the action of the first and second act there are nine scenes. The scenery is in first class shape after a long season's work, as well as the costumes worn by the chorus; in fact, several sets of dresses looked like new.

The program states the material was written and staged by Billy K. Wells; he did well with both, having written bright and amusing lines that the comedians had no trouble in getting the best out of.

Ray Perez staged pretty numbers and the girls worked nicely in them.

Hunter, one of the most versatile comedians we have in burlesque, is again handling two different distinct types of comedy characters, in each he is uproariously funny. Hunter does an Italian comedy role in the first part and stands alone in doing this type of comedy in burlesque. His dialect is rich in humor and his make up adds fun to the role. In the last part of the show, he corks up, and does a fine black face. Jumping from one type to another and not missing once in the dialect of the role he is portraying, is out of the ordinary; that's what Hunter does, and he does everything finely. Hunter is not alone a comedian of more than ordinary ability, but he can sing and dance. He should do a little more of each in the show.

Hunter is assisted in delivering the comedy by Frank X. Silk, who does a "bum." Silk is a corking good tramp comedian. He has an easy, lazy manner of working that is so different to many in this line, and a smile that wins him many friends out front. He works in misfit comedy clothes and makes a number of changes during the performance.

This is his first time at the Columbia; he worked several seasons on the American Circuit. Silk is now using a cleaner and lighter make up than he did at that time and we like it better. He is a clever "tramp" comedian and works well with Hunter.

Jack Gibson is the straight man. Gibson is another of the first class men in his line. He is an excellent talker; he "feeds" well, and has a corking good singing voice. He is a neat dresser and makes a dandy appearance.

Lelia Ricord, the prima donna, captivated her audience, singing several well-selected numbers. Miss Ricord has a most pleasing voice, and knows how to use it. She is an attractive blonde type of winning personality. Her gowns are of excellent style and taste. Miss Ricord is in a number of scenes and does well.

Anna Thornton, a striking brunette, and very good looking in face and form, is the ingenue. Miss Thornton rendered her numbers carefully and with success Monday afternoon, and did very nicely in the scenes. She read her lines very well. Miss Thornton's dresses are very pretty and her selection of styles are most becoming.

There are two soubrettes with the show, Mildred Holmes and Helen Andrews. Miss Holmes, shapely and chubby, does nicely with her numbers. Miss Andrews, a lively little blonde, displays lots of "pep" in her numbers, and in the scenes she appears in. These girls both wore pretty wardrobe.

George Daly, Edward Mason and Jack Waters are playing small parts, but offer a fine specialty late in the show.

Silk is the first comedian to appear. He has a scene with Gibson and the four lady principals, shortly after the opening, and starts the fun rolling.

Hunter, after an odd entrance, has a fine comedy scene with Gibson, which is very amusing. It's a line of talk about his girl.

The third scene, an apartment, offered plenty of rough comedy, Hunter and Silk roughing it up in good style. Gibson, one of the trio, and the Misses Thornton and Andrews assisted in putting this scene over.

Miss Holmes did well with her xylophone specialty in one. Her offering consisted of three numbers.

A good finale to the first part in a "chef" number which finishes with a broiler extending over the footlights on arms. The broiler opens, showing a young, well-formed girl in a union suit. This takes place during Miss Ricord's number, "Chicken Ala King," in which the entire company participates. The audience liked it and applauded.

In the last scene of the first act the Five Harlequins, dressed as clowns, offered a fast acrobatic and tumbling act that was well received.

Hunter's specialty in the second act was placed in a good spot and went over big. He has a fine line of talk and knows how to sell it. He finishes with a neat dance. The act is very entertaining, and it more than pleases.

The Jamboree trio, Daly, Mason and Waters, in a singing and piano act, did very well in one. They offered four songs and each went over.

The "Big Jamboree" is a fine comedy and has dandy material. Cooper has two clever comedians who can handle everything as it should be. The musical numbers are good, and the show is a fine entertainment all the way through.

SID.

JOHNNY HUDGINS CLOSES

Johnny Hudgins, closed with the "Baby Bears" in Baltimore recently.

DRAMATIC and MUSICAL

SECOND VERSION OF SHAW PLAY SEEN AT THE GARRICK

"BACK TO METHUSELAH," A philosophic fantasy in five parts, by Bernard Shaw. Produced at the Garrick Theatre, March 6th.

CAST

Part III—The Thing Happens.

Burge-Lubin.....A. P. Kaye
Barnabas.....Moffat Johnston
Confucius.....Claude King
The Minister of Health....Mary Lawton
The Archbishop of York..Stanley Howlett
Mrs. Lutestring.....Margaret Wycherly

Part IV.—The Tragedy of an Elderly Gentleman.

The Elderly Gentleman...Albert Bruning
The Woman.....Ernita Lascelles
Zozim.....Claude King
Zoo.....Eleanor Woodruff
Napoleon.....Dennis King
The Oracle.....Margaret Wycherly
The Envoy.....A. P. Kaye
The Envoy's Wife.....Shirley King
The Envoy's Daughter.Martha-Bryan Allen

The second week of the Theatre Guild's presentation of the Shaw marathon drama brought the third and fourth part of the play to the Garrick Theatre. With two short periods excepted, four and a half hours worth of dialogue streamed across the footlights steeped in Shaw's usual brand of satire. Probably the greatest impression of the middle section of the Methuselah cycle, left upon the audience was the excellent work of Albert Bruning as the Elderly Gentleman of "The Tragedy of an Elderly Gentleman." The role is a tremendous one, twice as long as its nearest competitor, entailing a bewildering maze of language.

The third and fourth parts carry us from the present to about 3,000 A. D., by which time the experts in longevity, etc., have reached the stage where they feel sorry for the folk who peter out after living the usual three score and ten years. England is pictured as a Republic, and numerous inventions make life altogether different. However, if a telephone conversation takes place with the aid of the motion picture photograph of the persons to whom one is speaking is made visible, the conversation is still Shaw and of course a brilliant tirade on everything British, politics and institutions, etc., is delivered. No chance is passed up to take a whack at something. Part III is really an uninteresting affair and the least pleasing of the four sections presented, so far. Creative Evolution and such did not have much to do with part three. "The Thing Happens," must have been disappointing even to the most devout Shavians present. A. P. Kaye, Moffat Johnson, Claude King, Margaret Wycherly, Stanley Howlett and others who had roles in the part did well.

"The Tragedy of an Elderly Gentleman," proved to be more or less a relief from the part that preceded it. The burlesque vein in which it ran at times, had a good effect upon the audience. In "part four," Shaw caricaturing himself as the President of the Bagdad Historical Society (Bagdad in 3,000 A. D., had become the centre of the British Empire), made humorous gibes at the Irish problem, medicine, war, religion and what not. As in part three, not much light was shed on Creative Evolution. Most of the action took place on a pier near a Lee Simonson cubist background. Napoleon and Confucius also had a few words in edgeways in this part. Albert Bruning as the "Elderly Gentleman," a caricature of Shaw, was the outstanding actor of the section. Eleanor Woodruff, George Gaul and others who have been mentioned before did excellent work also. All of the Guild's actors are to be congratulated on the fine cooperation they are giving the Guild in its presentation of the Methuselah cycle.

Part five of the long winded play is scheduled for production at the Garrick next Monday night, and will conclude the performances.

GUILD PROGRAM ANNOUNCED

With an achieved membership of three thousand, the Catholic Actors' Guild announces a varied program of useful activities to advance its popularity before the close of this, its eighth season. In Easter week, it will hold its annual spiritual retreat in St. Patrick's Cathedral for its members and their friends. The honorary president of the Guild, Archbishop Hayes, has as usual set apart the Lady Chapel of the Cathedral for the use of the Guild for three successive days and services will be held on the mornings of Monday, April 10 to Wednesday, April 12, inclusive. Rev. Joseph C. Fleming of the New York Apostolate has been specially assigned to preach the retreat, which will be under the general direction of Rev. Martin E. Fahy, Chaplain of the Guild. The closing social function of the season will be a formal luncheon, which this year will be given on Monday, April 24, at one o'clock in the Hotel Commodore. The guest of honor will be Archbishop Hayes, accompanied by church dignitaries and stage luminaries. The social amenities of this annual function include a freedom and frankness in after-dinner oratory which promotes a better understanding between church and stage in this country that is recognized as having wide and beneficial influence. A membership drive of the Guild to increase its roster to 5,000 names is also announced as well as a new edition of the Guild's official prayer-book, "The Wayfarer's Prayer Book," compiled by Rev. John Talbot Smith, which retails at 50 cents.

FILMING GRAND OPERA

A definite solution of the syncronization of music and film is the claim of a German film company who will put on shortly, the first film opera at the Berlin Opera House. The score was written by Prof. Hummel, a well known German composer.

The timing of the music to the tale unrolled by the film is attained by a narrow ribbon which appears on the bottom of the picture, having been photographed simultaneously with the scenes in the play. Singers and orchestras take part in the film opera, the conductor of the orchestra keeping an eye on the changing ribbon of the music.

With one hand the conductor operates an automatic relay which retards the film whenever the action is too fast for the tempo. Thus exact timing is possible.

The film opera is entitled "Beyond the Stream" and the scene is the underworld. The heroine crosses the River Styx to the underworld where her adventures are depicted.

"PASSION PLAY" ENDING

The last performance of the eighth season of the "Passion Play" will be given by members of the Church of the Holy Family, Union Hill, N. J., on April 12 for the benefit of German and Austrian children, victims of the world war. The play will be presented in Passion Play Auditorium, No. 545 Jefferson Street, Union Hill.

The "Passion Play" was founded in 1915 by the Rev. J. N. Grieff, rector of the Church of the Holy Family, when it was evident the Bavarian Catholic peasants would not be able to give performances of their celebrated Passion Play during the period of the war at Oberammergau.

ACTORS FOR TOKIO

Robert B. Mantell and Genevieve Hamper have been invited to act next season at the Imperial Theatre in Tokio, Japan, and it is possible that they will appear there for a two weeks' Shakesperian engagement. The invitation was delivered to them recently in San Francisco by N. Ninomiya, representative of the Imperial Theatre.

"BACK TO METHUSELAH" LAST INSTALMENT RUNS TO YEAR 31,920

"BACK TO METHUSELAH," A philosophic fantasy in five parts, by George Bernard Shaw. Produced at the Garrick Theatre, Monday night, March 13th.

CAST

Part V.—As Far as Thought can Reach.

Strephon.....Dennis King
A Maiden.....Eleanor Woodruff
The He-Ancient.....Moffat Johnston
Acis.....Walter Able
The She-Ancient.....Margaret Wycherly
Ecrasia.....Celia Benjamin
Arjillax.....Stanley Hawlett
Martellus.....Claude King
The Newly-Born.....Martha-Bryan Allen
Pygmalion.....A. P. Kaye
The Male Figure.....George Gaul
The Female Figure.....Ernita Lascelles
The Ghost of Adam.....George Gaul
The Ghost of Eve.....Ernita Lascelles
The Ghost of Cain.....Dennis King
Voice of the Serpent..Margaret Wycherly
Lilith.....Mary Lawton

Those who brought their own sandwiches to the third performance given by the Theatre Guild actors, were disappointed; for the fifth section of the Methuselah cycle ran but two hours and the players who went over the top did not run the full Marathon distance, contenting themselves with a reasonable ten miles or so. The year is 31920 and the dream of the Coney Island concession owner that children would be hatched from incubators through the medium of an egg, is now a reality. What's more, at the age of four the younsters are not mere children but men or women of the world. The Shaw play has the artist and the scientist combine to produce a synthetic man and woman, while in reality, not a few people in town are trying to produce synthetic gin and rye. Pygmalion, Shaw's favorite mythology figure, was also present and produced a couple of synthetic folk.

The third section of the play plainly indicates Shaw's attitude and the pleasure he had when writing the fantasy. Undoubtedly, it must give him a laugh to think that people actually went to the theatre and sat for four and half hours to see part of his nonsense, which composes the greater part of the play. On at least one occasion the author caught himself talking on nothing too long and gave one of the characters a line "Cut the cackle and bring on the synthetic couple."

Long discourse, on many different subjects, most of them needlessly talkative, and on subjects not always of importance or interest, characterizes the final section of the cycle. Although on the whole the presentation was much more agreeable than the previous parts, and surpassed in lightness and power to hold "The Elderly Gentleman" part played last week.

Shaw has outdistanced all playwrights by taking the year 30,000 for the period of action, and pictures all things accordingly. He brings forward his idea of ultimate creative evolution. He goes much farther than synthetic children, and pierces the "Pre-historic" notions of art, music religion, etc. He presents a universe that has no physical existence, everything is thought.

Margaret Wycherly and Moffat Johnson as the She Ancient and He Ancient, had a role by no means easy and acquitted themselves in good style. Others in the cast did well, and the cubist work of Lee Simonson went far toward giving the play the proper atmosphere.

"HAUNTED" COMING IN

"Haunted," a new play by William J. Hurlbut, is now rehearsing at the Longacre Theatre, and will open within the next two or three weeks. Robert Edeson will be the star in the piece playing the role of Swami. The rest of the cast have not yet been signed.

"HAIRY APE" WINS DECISION

The Provincetown Players have not broken the laws and may give Sunday shows, according to the ruling of George W. Simpson, Magistrate sitting in the Essex Market Court.

The Provincetown Players, founded eight years ago to produce American plays, at their headquarters, No. 133 Macdougal street, is a private organization not requiring a license, and may give performances Sundays without further interference from the police, the court decreed.

Magistrate Simpson said: "It would be a calamity if this organization were hampered in any way. It is a private club, doing a great service to the cause of American drama, a credit to the community. It has achieved wonderful results and is upheld in them by leading citizens."

"The Hairy Ape," running now at the Provincetown Playhouse, is a drama centering about a stoker on an ocean liner. Content at first with his lot, he becomes maddened by the terrified scorn of a young girl from the first cabin, who visits the engine room, and seeing him naked and black with coal dust, cries: "Oh, look at the hairy ape!" He swears vengeance and in his efforts to break up the existing social order, finally lands in prison.

A comedy by Susan Glaspell will be the next offering.

ADLER RETURNING TO STAGE

Jacob P. Adler, dean of the Yiddish stage, returns to the theatre this week for a limited engagement. He will open Wednesday in the leading role in "The Strangers" based on the poem, "Enoch Arden," at the Irving Place Art Theatre.

Following a testimonial performance to the aged actor on January 15th, his retirement was announced, and Mr. Adler went to the country to recuperate. His recovery was so pronounced that he decided to give a series of special performances of his most popular characterizations before sailing for Europe, to be away a year.

A. E. A. DONATES TO WILSON FUND

The Actors' Equity Association donated $50 to the Woodrow Wilson Foundation last week, and sent a letter in which they said: "The objects of the Woodrow Wilson Foundation are so worthy that every one in our opinion should support it; but apart from that, we, as an association of actors, desire to pay a tribute to the President who was always so sympathetic in his attitude toward the theatre and to all questions affecting the question of acting."

COBURNS TO DO "BRONX EXPRESS"

The Coburns have completed the cast for Ossip Dymow's comedy "The Bronx Express" and will produce the piece sometime next month. In the cast will be Kenyon Bishop, Joseph Sterling, Esther Morgan, and Master Paul Jacchia.

George M. Cohan formerly owned the production rights to the piece but turned them over to Mr. and Mrs. Coburn, at the time when he was considering the abandonment of producing plays.

"THE GORILLA" IS NEW PLAY

"The Gorilla," a new play by Robert E. Larkin, the leading character in which is an African explorer, is now in rehearsal and will open during Easter week.

Frederick Eric will be seen in the leading role. The Associated Players, Inc., are producing it.

"SALLY" CLOSES ON APRIL 22

"Sally," at the New Amsterdam Theatre, will close its long run on April 22. It will have played uninterruptedly for sixty-seven weeks. After the closing of the New York engagement, the piece will go to Boston.

VAUDEVILLE BILLS
For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Jean Granese—Mantell's Manikins—Gertrude Hoffman & Revue—Brown & Weston—Venita Gould—Paul Whiteman & Band—Bert & Betty Wheeler.

Riverside—Ethel Levey—Wells, Virginia & West—Leo Donnelly & Co.—Jas. J. Morton—20th Century Revue—McFarlane & Palace—Lorimer & Hudson.

Colonial—Harry & Grace Elsworth—Four Aces—Roy & Arthur—Howard & Clark—Seed & Austin—Eddie Ross—Edwin Georgia—Bailey & Cowan—Fred Summers & Co.—Mae West—Valda & Co.

Alhambra—Courtney Sisters—Stars of Yesterday—Sylvia Clark—Kay, Laurell & Co.—Jim & Betty Morgan—Wylie & Hartman—Ben Beyer—Kafka & Stanley—Russell & Devitt.

Royal—Stanleys—Dotson—Marion Morgan Dancers—Geo. Jessell—"Thank You, Doctor"—Beaumont Sisters—Hawthorne & Cook—Harry Cooper—Willie Rolls.

81st St.—Daphne Pollard—Owen McGiveny—Renard & West—Burt & Rosedale—Jewell & Raymond—Sultan.

Broadway—Lawton—Combe & Nevins—Mallia Bart & Co.—Wilson Bros.—Marry Me—Patricola.

Hamilton—E. J. Moore—Bert, Baker & Co.—Healy & Cross—Claude & Marion.

Coliseum (First Half)—Clemons, Belling & Co.—Mabel Burke & Co.—Glenn & Jenkins—Dooley & Sales. (Second Half)—Smith & Barker—Belle Baker.

Franklin (First Half)—Dolly Kay—Willie Solar—U. S. Jazz Band. (Second Half)—Clemons, Belling & Co.—Florence Brady—Carson & Williams—Shaw & Lee.

Fordham (First Half)—Smith & Barker—Frank Gabby—Runaway Four—Belle Baker. (Second Half)—Glenn & Jenkins—Watson Sisters—Dooley & Sales.

Jefferson (First Half)—Hunting & Francis—Stella Mayhew—Lewis & Dody. (Second Half)—Joe Darcy—Furman & Nash—Clownland Band.

Regent (First Half)—Florence Brady—Shaw & Lee—Milton Royal's Daughters—Watson Sisters. (Second Half)—Green & Burnett—Hunting & Francis—De Voe & Hosford.

BROOKLYN

Orpheum—Willie Hale & Brother—Handers & Meliss—Hall, Erminie & Brice—Weaver & Weaver—Bessie Barriscale & Co.—Rae Elinore Ball—McLaughlin & Evans—Ted Lorraine & Co.

Bushwick—Unusual Duo—Sandy—Caits Brothers—Kharnum—Gus Edwards' Revue.

Flatbush—Thalero's Circus—Haig & Levere—Kennedy & Berle—Ruth Roye—Williams & Wolfus.

Riviera (First Half)—Joe Darcy—Olsen & Johnson. (Second Half)—Dolly Kay—Lewis & Dody.

Far Rockaway (Second Half)—Willie Solar—U. S. Navy Jazz Band—Runaway Four.

BALTIMORE

Maryland—The Le Grohs—Walter C. Kelly—Pearson, Newport & Pearson—Musical Hunters—Marion Harris—Flannigan & Morrison.

BOSTON

Keith's—Millicent Mower—White Sisters—Harry J. Conley & Co.—Flashes—Toto—Mildred Harris & Co.

BUFFALO

Shea's—Norton & Nicholson—Eddie Leonard—Davis & Darnell—Sig Frisco—Seven Bracks—Gordon & Rica—Henry & Moore.

COLUMBUS

Hippodrome—Polly Dassie's Circus—Arnaut Brothers—Ernest Ball—Lucas & Inez—Du For Boys.

CINCINNATI

Keith's—Powers & Wallace—Whiting & Burt—Will Mahoney—Singer's Midgets.

CLEVELAND

Hippodrome—Bob Albright—Harry Holman Co.—The Sharrocks—Wilton Sisters.

105th St.—Kennedy & Kramer—Billy Glason—Aerial Valentines—Claudia Coleman Co.—Valerie Bergere Co.—Jason & Harrigan.

DETROIT

Temple—Joe Cook—Alex. Bros. & E.—Harry Jolson—Elinore & Williams—Florence Nash—Murray & Gerrish—Visser & Co.—Huston Ray.

GRAND RAPIDS

Empress—Belle & Eva—Young & Wheeler—Creole Fashion Plate—Joe Towle—Bennett Sisters.

HAMILTON

Lyric—Reck & Rector—Frank Bunn—Royal Gascoignes—McDevitt, Kelly & Quinn—Chas. Irwin—Great Leon.

INDIANAPOLIS

Keith's—Wayne & Warren—The Herberts—Kitty Doner Co.—Kane & Herman.

LOWELL

Keith's—Mr. & Mrs. Jimmy Barry—Sharkey, Roth & Witt—Countess Verona—Josie Rooney & Co.—Montambo & Nap—Allan Shaw—Hegedus Sisters.

MONTREAL

Princess—The Halkings—Julian Eltinge—Kenny & Hollis—Weber Girls—Swift & Kelly—Ramsdells & Deyo—Vokes & Don—Wm. & Joe Mandell.

PHILADELPHIA

Keith's—Herbert & Dare—Tom White & Co.—Meehan's Dogs—Herschel Henlere—Riggs & Witchie—Bevan & Flint—Ruth Roye—Leavitt & Lockwood—Van & Tyson.

PITTSBURGH

Davis—Snell & Vernon—Rule & O'Brien—Harry Fox & Co.—Frankie Heath—Moss & Frye.

PORTLAND

Keith's—Chick Sale—Marguerita Padula—Bessie Clifford—Burke & Durkin—Dave Roth—Millard & Marlin.

ROCHESTER

Temple—Clea Gascoigne—Quixey Four—Edith Taliaferro & Co.—Herbert's Dogs—A. & G. Falls—Sheldon, Thomas & B.

SYRACUSE

Keith's—Vincent O'Donnell—Sully & Houghton—Jack Osterman—Donegan & Allen—Bronson & Baldwin.

TORONTO

Shea's—Van Cello & Mary—The Cosinos—Leon Varvara—Casting Nellos—Rome & Gaut—Roger, Imhoff & Co.—Perrone & Oliver—Moore & Jayne.

Hippodrome—Miller Girls—McLane, Gates & Co.—Boyle & Bennett—Larry Harkins—Angel & Fuller.

WASHINGTON

Keith's—Wilson Aubrey Trio—Daisy Nellis—Cressy & Dayne—Jim McWilliams—Blossom, Seeley & Co.—Walters & Walters—Avon Comedy Four—Ona Munson & Co.

YOUNGSTOWN

Hippodrome—Dashington's Dogs—Larry Comer—Lockhard & Leddy—Ohio Quartette.

ORPHEUM CIRCUIT

CHICAGO

Palace—Bessie Clayton—Rae Samuels—Harry L. Mason—Raymond Bond—Joe Bennett—Jay Velie and Girls.

Majestic—Harry Watson—John Burke—Ben Welch—D. D. H.—Felix Adler—Al Herman—Harry Langdon—Three Regals—Galletti's Monks.

State Lake—Roscoe Ails—Eddie Buzzell—Nat. Nazzaro—Kramer & Boyle—Zuhn & Dries—Leo Zarrell—Raymond & Schram—Bowers, Walters & Crocker—Carl Emy's Pets—Jack & Jessie Gibson.

DES MOINES

Orpheum—Garcinetti Bros.—Mason & Shaw—Jimmy Savo—Higgins & Bates—Trixie Friganza—Fred Lindsay—Bert & Florence Mayo.

DENVER

Orpheum—La Bernicia & Co.—Harry Kahne—Gordon & Ford—Bill Robinson—Keane & Whitney.

KANSAS CITY

Orpheum—Nathane Bros.—Frank Wilcox—Jean Southern—Pedestrianism—Keegan & O'Rourke—Nathane Bros.

Main Street—Cook & Rosevere—Green & Parker—Ward Bros.—Sternard's Midgets—Ben Bernie—Gelli's Troupe—Laura De Vine.

LOS ANGELES

Orpheum—Peggy Parker—Laura Pierpont—Van Hoven—Pinto & Boyle—Lois Bennett—Davis & Pell—Pat. Rooney & Co.

Hill Street—Ruby Norton—Crawford & Broderick—Block & Dunlop—Bostock's Riding School—Raymond Wilbert.

MILWAUKEE

Palace—Eddie Foy & Fam—Spencer & Williams—Frank Farron—Gordon & Day.

Majestic—Gallagher & Shean—Bobby Pender—Burns & Freda—Mel Klee.

MINNEAPOLIS

Orpheum—Blanche Sherwood—Janis & Chaplow—Vera Gordon—Innis Bros.—Marga Waldron—Harry Delf—Merle's Cockatoos.

Hennepin—Winton Bros.—Ernie & Ernie—Billy Arlington—Five Avalons—Rene Roberts—Wellington Cross.

MEMPHIS

Orpheum—Rockwell & Fox—George McFarlane—Richard Keane—Demarest & Collette—Hughes Musical Duo—Sammy Lee.

OMAHA

Orpheum—La Pilarica Trio—Jas. C. Morton—Zelaya—Rolfe Revue—Lydell & Macy—Howard's Ponies.

NEW ORLEANS

Orpheum—Marmein Sisters—Aileen Stanley—Pressler & Klaiss—Tarzan—Michon Bros.—Hartley & Patterson—Hall & Dooley.

OAKLAND

Orpheum—Adelaide & Hughes—Neulinger & Meyers—Five Haley Sisters—Chabot & Tortoni—Seato—McCormick & Wallace—Weston Models.

PORTLAND

Orpheum—Josephine Victor—Modern Cocktail—Silver, Duval & Kirby—Lynn & Smythe—Dainty Marie—Alexander Patty—Bert Howard.

SIOUX CITY

Orpheum—Luster Bros.—Claudius & Scarlet—Wm. Gaxton & Co.—Al. Wohlman—Cameron Sisters—Taxie—Tracy & McBride—Amaranth Sisters.

ST. LOUIS

Orpheum—Mosconi Family—J. Rosmond Johnson—Neal Abel—Jed Dooley—Jack Inglis—McKay & Ardine—Fink's Mules—Juggling Nelsons—Carleton & Ballew.

Rialto—Clark & Bergman—Pearl Frank—Morris & Campbell—Clifford Wayne—Lillian Shaw—Knight's Roosters.

ST. PAUL

Orpheum—Sallie Fisher—Lydia Barry—Sheila Terry—Lane & Bryon—Four Camerons—Pollard—Transfield Sisters.

SAN FRANCISCO

Orpheum—Wm. Seabury—Oliver & Olp—Berk & Saun—Princess Jue Quon Tai—Norris' Animals—Rinaldo Bros.—Van & Corbett—Sandy Shaw.

Golden Gate—Four Ortons—"Young America"—Taylor, Howard & Them—Rita Gould—Shriner & Fitzsimmons—Espe & Dutton.

SACRAMENTO AND FRESNO

Orpheum—Mrs. Sidney Drew—The Duttons—Jim Cullen—Princeton & Watson—Bill Genevieve & Walters—Miller & Mack.

WINNIPEG

Orpheum—Wonder Girl—Marie & Ann Clark—Egbert & Clark—Olcott & Mary Ann—Wright Dancers—Emerson & Baldwin.

F. F. PROCTOR
Week of April 2, 1922

NEW YORK CITY

Fifth Avenue (First Half)—Man Off the Ice Wagon—Hugh Herbert Co.—Jos. L. Browning—Berlo Girls—Page, Mack & Hack—Sylvia Clark—Jack Wilson Trio. (Second Half)—Bob LaSalle Co.—Roy LaFrance—Burt & Rosedale—Handers & Mills—Burt & Rosedale—Franklin Ardel Co.—Doris Duncan.

58th Street (First Half)—Kennedy Bros.—Florence Tompini—Barrett & Farnum—Will H. Armstrong—Stars Record—Walsh & Bentley—Deno Sisters—Thibault Cody. (Second Half)—Stechens & Hollister—Rudell & Dunegan—Bergman, McKenna Co.—Farrell Taylor—Murray Bennett—Leonard Orr & Hager—Kafka & Stanley.

125th Street (First Half)—Frank Ward—Novelty Clintons—Kennedy & Berle—Polly Moran—Gordon & Delmar. (Second Half)—Temple Four—Howard & J. Case—The Philmers.

23rd Street (First Half)—Chas. Tobias—The Philmers—Harriet Rempel Co.—Shields & Kane—Bob LaSalle Co. (Second Half)—Valentine Vox—Awkward Age—Dorimer & Hudson—Story & Clark.

ALBANY

(First Half)—Markel & Gay—Vincent O'Donnall Co.—Dewey & Rogers—Fields & Gottler—Clara Howard—Four Bell Hops. (Second Half)—Mellnote Duo—Foley & Latour—Alice Hamilton—Harry Beresford Co.—Jean Granese Co.—J. J. Clifford.

ELIZABETH

(First Half)—Gaudsmith's Dogs—Warren & Cole—Dolly Dumplin—Janet of France—Brown & Whiteaker—Walter Manthey Co. (Second Half)—Australian Stanley—Mr. & Mrs. Dave Clark—Laurie Ordway Co.—Hawthorne & Cook—Billy Bouncer's Circus.

MT. VERNON

(First Half)—Story & Clark—Robbins Family—Bubby Randall—Alan Brooks Co.—Mae Waest—Breakaway Barlows. (Second Half)—Crafts & Haley—Delyle Alda Co.—When Love Is Young—Kharum.

NEWARK

(First Half)—Owen McGiveney—DeLyle Alda Co.—Rusdell & Dunigan—Handers & Mills—Lenald Lewell Co.—Martha Pryor Co. (Second Half)—Adonis Co.—Sylvester & Vance—Mabel Lords Revue—Wm. Ebbs—Furman & Nash—Claire & Atwood—Thos. Jackson Co.—Jos. L. Browning—Venita Gould.

SCHENECTADY

(First Half)—Mankin—Kaufman & Lillian—Jean Southern—Murray Kissen Co.—Bobbe & Nelson—Hope Sisters Co. (Second Half)—Three Kundles—Maureen Englin—Ed. Lee, Wrothe Co.—Whitfield & Ireland—Rose & Moon.

TROY

(First Half)—Three Kundles—Maureen Englin—Foley & LaTour—Harry Beresford Co.—Jean Granese Co.—J. J. Clifford. (Second Half)—Markel & Gay—Vincent O'Donnell—Dewey & Rogers—Fields & Gottler—Clara Howard—Four Bell Hops.

YONKERS

(First Half)—Orren & Drew—Hawthorne & Cook—Jo Jo & Harrison—Franklyn Ardell Co. (Second Half)—Ryan, Weber & Ryan—Bob Randall—Ford & Cunningham—Green & Burnett.

F. B. KEITH
Week of April 2, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Burt & Rosedale—Thaler's Circus—Jack Goldie—12 to 1—Holmers & Hollister—Doris Duncan. (Second Half)—Wheeler Trio—Harriet Rempel Co.—McFarlane & Palace—Tommy Dooley—Berlo Girls.

CONEY ISLAND

Henderson's (First Half)—Leddy & Leddy—Arthur Whitelaw—Polly & Oz.—Ida Mae Chadwick Dad—Hedegus Sisters. (Second Half)—Florence Brady—Rucker & Winifred—Henodlee Troupe.

AMSTERDAM

(Second Half)—Mankin—Kaufman & Lillian—LeMaire & Hayes—Jean Sothern—Murray Kissen Co.

ALLENTOWN

(First Half)—Joe Allen—Lyle & Emerson—Paul Dinus Revue—Conroy & Yates—Peggie Bramen Bro. (Second Half)—Ziska—Williams & Taylor—Newell & Most—Mullen & Francis—Dorees Operalogue.

BOSTON

Scollay Square—Kelly & Brown—Dunham & Williams—Springtime—James Thornton—Geo. Reid Girls.

Boston Theatre—Fifer Bros. & Girls—Tabor & Green—Kennedy & Rooney—Beban & Flint—Shireen.

HOWARD

(First Half)—The LeGrohs—Johnson, Baker & Johnson.

BROWNSVILLE

(Second Half)—Brent Hayes—Ross & Mayne—Fitch's Minstrels.

BANGOR

(Second Half)—Lorin Hall—Robinson & Pierce—Carson & Kane—Harry Mayo—Eugene & Finney.

BROCKTON

(First Half)—Stagpool & Spier—Chas. Harrison Co.—Barrett & Cuneen—Techow's Cats. (Second Half)—Portia Sisters—Hall & Shapiro—Texas Comedy Four—Geo. & May Lefevre.

BINGHAMTON

(First Half)—Three Macks—Beathoff & Manon—Jolly & Lee—Nai Tai Tai—Mack & Stanton—Burt Holdsworth Co. (Second Half)—Arthur Geary—Arthur Millar Girls—Sargent & Marvin—Girl in Moon.

CLARKSBURG

(First Half)—Frank Markley—Sweet & Pogue—Paramo—Dan Fitch's Minstrels. (Second Half)—Ackland & Mae—Carson & Willard—Paul Hill Co.—Dawson Sisters Co.

CANTON

Gardner's Maniacs—Young & Wheeler—Royal Gascoynes—Leona Hall's Revue—Joe Laurie, Jr.—Scanlon Deno Bro. Co.

CHESTER

(First Half)—Lowe, Feeley & Stella—Miller & Anthony—Millicent Mower—Choy Ling Foo Troupe. (Second Half)—The Melofuns—Cartmell & Harris—Will Solar—"Sawing a Woman in Half."

CAMBRIDGE

(First Half)—John & N. Olms—Daisy Nellie—Holmes & Levere—B. A. Rolfe Revue. (Second Half)—Southern Revue—John T. Ray Co.—McGrath & Deers—Shadowland.

EASTON

(First Half)—Ziska—Williams & Taylor—Newell & Most—Mullen & Francis—Doree's Operalogue. (Second Half)—Joe Allen—Lyle & Emerson—Paul Dinus Revue—Conroy & Yates—Peggie Bremen Bro.

ELMIRA

(First Half)—Walter Baker Co.—Arthur Geary—Arthur Millar Girls—McIntyre & Holcomb—Girl in the Moon. (Second Half)—Lord & Fuller—Kennedy & Wynne—Besthof & Maon—Mack & Stanton.

FALL RIVER

(First Half)—Fargo & White—Texas Comedy Four—Donovan & Lee—Casting Campbells. (Second Half)—Leightelle & Coffman—Hal Johnson Co.—Charles Harrison—Techow's Cats.

FITCHBURG

(First Half)—Geo. May Leverel—Knowles & Hurst—Conlin & Glass—Jack McGowan—McDonald Trio. (Second Half)—John Nellie & Olms—Stagpol & Spier—Fargo & White.

GLOVERSVILLE

(Second Half)—Three Macks—Reynolds Trio—Talbot Meyers—Burt & Holdsworth Co.

GREENSBURG

(First Half)—Ross & Mayne—Anna Francis—McCoy & Walton—Murray Leslie Co. (Second Half)—Chad & Monte Huber—Geo. Dameral Co.—Mason & Cole—Minetti & Sidelli.

HAZELTON

(First Half)—Margaret Merle—Mumford & Stanley—Venetian Five. (Second Half)—Baltos—Howard & Sadler—Simon Meyers Co.

HARRISBURG

(First Half)—Mack & LaRue—Green & LaFell—Bronson & Edwards—Jones & Jones—Fred V. Bowers Co. (Second Half)—Maxine & Bobby—Case & Mayne—Donna Darling Boys—Morgan & Binder—Melodyland.

(Continued on page 25)

VERSATILE ENTERTAINERS
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SOTHERN AND THEATRE AT ODDS

MONTREAL, April 3.—Refuting the statement made by the management of His Majesty's Theatre here that E. H. Sothern, the Shakespearian actor who played a week's engagement at this house the week before, and who told the audience on the last night of his engagement that he and Julia Marlowe would never play in Montreal again, had refused to pay a bill of $73, for overtime pay due the stage crew, Sothern's manager, Allan Attwater, in a letter written to the Montreal *Gazette*, declared that the management of the theatre had made unjust deductions from the company's share of the receipts, and that Robert Mantell, who played at His Majesty's the week ahead of Sothern and Marlowe, had warned him to be prepared, as he had been unjustly forced to pay bills amounting to $300.

At the end of the performance of "Hamlet" the Saturday night before last, Sothern addressed the audience and stated that he and Miss Marlowe had "suffered so much humiliation, irritation and annoyance at the hands of the management of this theatre that we will never play in Montreal again." This brought forth a statement from Charles Holdstock, manager of His Majesty's, as giving the views of W. A. Edwards, lessee of His Majesty's, as follows:

"This is just a daily incident in the management of temperamental stars. I had this same experience the last time Mr. Sothern played at one of my theatres, the Academy of Music here. He refused to go on when he found that the opening night's sale for a week's engagement was a little over $400. He thought he was insulted by the public of Montreal, and it was only after a long argument that he consented to play the week.

"The incident this time arose over a bill for overtime, for the stage crew. It was $73, due our stage employees, which we insisted on Mr. Sothern paying. He refused to pay this amount to the crew, and publicly denounced such 'outrages,' and otherwise gave vent to his spleen both towards the management and the stagehands themselves when they were finishing their work after the Saturday afternoon performance. He stated that he would not go on on Saturday night unless we paid the bill ourselves.

"When the time came for the curtain to go up, he thought better of it and played the performance, and the money was paid to the stagehands. After the performance, however, he paid us this parting shot.

"The performances are governed by written contracts, which provide that the theatre furnish the services of its crew during their regular hours. The regular hours were explained to Mr. Sothern's manager on Monday before the show was started, and it was understood that overtime should be paid by the visting attraction. Despite that fact, Mr. Sothern's employees called our stage crew during their lunch and dinner hours, and from that arose the bill for overtime, and then refused to pay the bill."

Mr. Attwater's letter, in which he denied the statements made by Holdstock, read as follows.

"First of all, Mr. Holdstock—acting for Mr. W. A. Edwards—is entirely wrong when he says he had this same experience last time Mr. Sothern played at one of his theatres, and that he refused to go on when he found that the opening night's sale for a week's engagement was a little over $400. Mr. Sothern has never in all his life declined to play for such a reason, and would have played if there had been only one person in the theatre. Mr. Sothern threatened not to play this time, but of course would not be so unfair to his audiences, but when one considers that the theatre holds control of all the receipts, and can, if they wish, deduct whatever they themselves think deductable from the company's share, and the only redress would be a long and tedious law suit on the company's part, in case of injustice such as we contend we had at His Majesty's theatre, the only immediate effective weapon is to hold the curtain. The amount involved in this case was very small, but the principle most vital.

"Our contract with the theatre, as in all other cities, clearly provided that the theatre should pay the expenses of taking in, putting on, and putting out the productions—not stipulating any particular number of hours in which it should be done, the only exception being in the case of the production having to be taken in on Sunday, when the extra expense is to be borne by the attraction. Despite this provision, and in utter contradiction to the interpretation put upon it by every other theatre manager we have visited—about 20 in number this season, and 30 our previous season—none of whom charged or even hinted at charging us for similar labor. Mr. Holdstock deducted part of the expense of this labor from our share. Mr. Holdstock called the labor 'overtime' because he has an arrangement with his stage hands if they work after 5 o'clock taking in a production, up to which time they receive a definite amount, they are to receive overtime. The theatre contract with the company is to 'take the production in,' and has never been interpreted anywhere else we have played, even when it has taken the stage hands until 7.30 P. M. to get the work done, to mean other than to "take the production in," regardless of how long it occupies, or when it is done, so long as it is on a week-day.

"Another charge the theatre deducted from us was $20 for 'coal and engineers' overtime heating the dressing rooms.' The contract clearly says the theatre management should provide the theatre 'properly lighted and heated.' Although we did not feel we should have to do so, in order to protect our actors against cold dressing rooms we made an arrangement with the theatre engineer to pay him $10 to ensure his not leaving his heating plant whilst heat was necessary in the theatre. Mr. Holdstock added another $10 to this—why, he could not explain excepting that Manager Edwards insisted on it.

"Matters and arrangements of this kind when not perfectly clear in the contract are a matter of custom in the theatre. I was quite willing, and suggested that the matter be arbitrated, but the theatre management would not consent. Mr. Sothern was even sustained in his stand by Mr. Lee Shubert and Mr. J. J. Shubert, of New York, when the matter was put to them by long distance telephone, and they contended the theatre had no right to make any such deductions.

"There is no doubt the proof that there must be some injustice somewhere is that Mr. Mantell—who played an engagement just previous to Sothern and Marlowe at His Majesty's theatre—instructed his manager to call on me in Toronto saying the theatre management in Montreal had made unjust deductions to the extent of $300 and more from their share; that they had deducted over $800 from Miss Marie Lohr, when she played there, which she strongly opposed, and he wished to warn us to be prepared. I am not expressing any opinion as to whether these two cases were just or not. I only know that in Sothern and Marlowe's case they were entirely without justification, and I hope Sothern and Marlowe have the reputation of paying all proper bills and claims."

Mr. Sothern's statement was that Miss Marlowe and he would never again play in Montreal under the present management of His Majesty's Theatre.

OLIVER MOROSCO MARRIES

LOS ANGELES, April 3.—Oliver Morosco, the theatrical manager, was married last Saturday to Miss Selma Paley, formerly an actress, at Santa Anna. The former Miss Paley was mentioned in the suit brought by the producer's former wife in her suit for divorce. At the license bureau Miss Paley gave her occupation as an interior decorator. The ceremony was performed by a justice of the peace and took place at noon Saturday. Immediately after the ceremony the couple left in Morosco's car, but refused to name their destination.

OTTILIE CORDAY FOR VAUDE.

CHICAGO, Ill., Apr. 4.—T. Dwight Pepple is arranging to offer Ottilie Corday in a new vaudeville offering, which is being written by a well known author. Miss Corday is at present starring in "Polly Comes To Town."

QUESTION OVER TWINS' DEATH

CHICAGO, Ill., April 4.—Rosa & Josefa Blazek, who have been called "The Siamese Twins," died last Thursday at the Lakeview Hospital, victims of jaundice, Rosa caught the disease, which passed through her body into that of her twin. Rosa died first and her sister expired ten minutes later.

The twins were brought to this country from Europe by Ike Rose, who has been presenting them in vaudeville and who had thousands of dollars' worth of unplayed contracts. The Twins were to be one of the features of Coney Island this Summer. They had just concluded playing all of Chicago's theatres.

The twins recently sued Rose for an accounting, claiming that the act received $1,200 weekly and that they were only being paid $400 out of the total amount. The case is at present pending in the local courts.

Following the death of the freak twins, a legal point has now arisen. The question to be decided is whether one or both of the twins was the mother of Frank Blazek, the twelve-year-old son that survives them. The probate court, which is holding the $200,000 estate left by the twins, will endeavor to settle the question this week.

If the twins shared motherhood of the boy because of their interwoven organisms, he will be the sole heir to the estate. Despite the fact that both women nursed the child and both displayed affection for it, Rosa heretofore has been regarded as the sole mother. In the event the probate court decides that Josefa merely was the boy's aunt, her half of the estate, including a large farm in Czecho-Slovakia, would go to her 85 year old father, or her four brothers, one of whom, Frank, is at present in Chicago. J. L. Triska, attorney for the twins, maintains that legally the boy is the son of both, and claims his contention has been sustained in the opinion of nine lawyers.

The bodies are being held in Chicago awaiting word from the father in Europe. It is most likely that the remains will be shipped to Europe for burial.

TERMINI AT BEAUX-ARTS

ATLANTIC CITY, Apr. 3.—The Beaux-Arts Restaurant, on the boardwalk of this city, has engaged the Termini's Dance Orchestra as a special feature of the eating place. There will also be entertainers engaged for the pleasure of the patrons.

SPECIALE IN CLEVELAND

CLEVELAND, O., April 3.—M. Speciale, conducting a Paul Whiteman orchestra is playing here at the Carton Terrace.

GRAND OPERA HOUSE RESOLD

The old Grand Opera House at Twenty-third Street and Eighth Avenue, was resold last week by Frederick Brown, operator, to Morris M. Glaser, of No. 1133 Broadway for investment. It was held at $1,000,000 and Mr. Brown, now in Arizona, closed the deal by wire.

The property which was purchased by Mr. Brown on Feb. 9, 1922, from the estate of Jay Gould, includes the block front on the west side of Eighth Avenue from Twenty-third to Twenty-fourth Street, with a frontage of 197.6 feet on the avenue and a depth of 275 feet on both Twenty-third and Twenty-fourth Streets.

It has an assessed valuation of $829,000, according to the 1922 records of the Tax Department.

The theatre, with a seating capacity of 1,900 and standing room for 1,500 more, is one of the largest in New York.

It is understood that the buyer will improve the present buildings, which were erected in 1868. Maurice Renard and Way & Day negotiated the resale.

Included in the sale are the thirteen dwelling houses and five apartment houses with nine stores adjoining the opera house, which Mr. Gould acquired from time to time. The combined properties compose the block front on the west side of Eighth Avenue, between Twenty-third and Twenty-fourth Streets, with a total frontage of 197.6 feet on Eighth Avenue and 275 feet on each side street, together with the Clement C. Moore leasehold of 320 and 322 West Twenty-fourth Street. The property is assessed for taxation purposes at $829,000.

It was in the opera house building the late Jim Fisk and Jay Gould hid to escape the fury of an angry mob in the late '60s, when they attempted the "gold corner." The scheme resulted in the panic known as "Black Friday." Gould and Fisk bought the opera house in 1869. It is one of the best known theatres in the city and many of the celebrities of the stage have performed there.

QUITMAN REHEARSING REVUE

Max Quitman, will start rehearsals with his new musical revue next Monday, which he will book over the vaudeville time. The act will have fifteen people and will be headed by Carl Bowers, and Millie Loveridge.

FRIARS DINE BURNSIDE

The Friars Club, last Sunday, tendered a dinner to R. H. Burnside, manager of the Hippodrome. The dinner took place at the theatre and was attended by many stars of the musical-comedy, vaudeville and legitimate stage.

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New York City

CHICAGO VAUDEVILLE SHOWS

AMERICAN

(Last Half)

The American was well filled on Friday night at the time the reviewer entered the house.

Frances and Parks opened, and were well received. They worked neatly and in the early spot registered as well as could be expected.

Delbridge and Gremmer, man and woman, offered several operatic selections that brought appreciative returns. The lady displayed an exceptionally cultured voice and her singing scored individually. The couple then offered a snappy routine of cross fire that netted laughs throughout. Harmony singing followed. Wardrobe and scenery has been well looked after.

Barber and Jackson are a couple that has been playing in and about Chicago for years, but regardless of how many times they have appeared locally, they always seem welcome, judging from the manner the audience accepted them on this particular evening. They came near stopping the show with their harmony singing and stories.

The Gibson Sisters Revue, three women and two men, offered singing and instrumental bits that found favor. The two young ladies are clever dancers and displayed a number of difficult steps, which they executed with ease. The men officiate as musicians, one at the piano and the other playing violin. The girls open with a classical dance and then wander into some jazz stepping that caught the house and caused the hit verdict to be decided in favor of the Gibson Girls. The young ladies made several changes of costumes, making striking appearances in each. The act was accorded four curtains.

Frank Farron, a likable sort of a chap, devoted about ten minutes to story-telling. His material is of modern writing and Farron possesses the knack of putting it over. Every gag that he pulled secured laughs, and the real good ones netted appreciative applause.

Closing the show, the four Henrys, two men and two women, offered a number of classical poses which were interesting enough to keep the house seated until the finish. The act is well arranged and the poses are neatly staged. H. F. R.

ACADEMY

(Last Half)

Picaro Duo, with acrobatics and head and hand balancing, started proceedings at the Academy for the second show Friday evening. Picaro does a number of good tricks, getting them over for the returns that they deserved. He is ably assisted by a neat appearing young lady, who acts as his assistant.

Howard and Earl offered singing and dancing. Howard proves a clever clog dancer, and the patrons of the Academy seemed to favor this sort of entertainment, judging from the manner Mr. Howard's steps were applauded. The lady sings in a pleasing voice, using songs of the popular brand. The act went over fairly well.

Leyton and Smith, whose endeavors were not appreciated, were closed by the management after this performance.

Aloha Hawaiians offered native singing, dancing and instrumental bits that brought continuous applauding. The act opens with one of the girls offering a song, accompanying herself on a native string instrument. The act goes to full stage where a special set, depicting a Hawaiian Garden, is disclosed. Here native songs and dancing is offered to the strains of Hawaiian music. It is a flashy act, contains speed and is nicely arranged.

Elliott and Linkeheld held down next to closing in showmanship style with their cross fire patter. The material is bright and laughs were plentiful. The man works as the comic, and in his girl partner he has a clever feeder. This act should be heard from in the very near future.

The Hazeltine Circus, three dogs and a pony, operated by two men and a woman, proved a light closing novelty, but it succeeded in holding the patrons in and entertaining them. The usual animal tricks are offered with one of the men officiating as clown. H. F. R.

NEW SHOW AT REISENWEBERS

Mary Reilly, of Chicago, made her New York debut in the Paradise Crystal Room (formerly Reisenweber's) last week and won favor with her own style of ballad "blues" rendition. Miss Reilly possesses an unusually powerful and low-register contralto voice and is a type of rag singer new to New York.

Co-starring with Miss Reilly at the Crystal Room are Princess Kalama, Billy Kahe and Art Frank. In the Paradise room a new show, entitled "Dixieland," a jazz jamboree, featuring a dozen colored performers, is being given in fast tempo.

STOCK ACTRESS ATTACKED

CHICAGO, Ill., April 3.—Dorothy De Lisle, a member of the Haymarket Theatre stock company, was attacked by an unidentified man in her dressing room Saturday night and slightly injured. Miss De Lisle put up a game fight and the attacker fled under a flood of make-up table articles.

LINCOLN

(Last Half)

Business was exceptionally good Thursday evening for the opening performance. The program was a smooth running affair, being well selected and nicely laid out.

The Wilbat Troupe opened with a bit of comic nonsense in which a "Krazy Kar" is used. It is a miniature automobile with which the comedian secures a number of hearty laughs. It is decidedly funny and is well handled. The comic is assisted by a woman and another man, the latter also working on the comedy order. The trio do some fast bicycle riding and gave the program one of those fast moving starts.

Gardner and Aubrey, man and woman, opened with a special song in which they sort of offer a prologue. The man sings and is accompanied on the piano by the lady. Several songs are offered by the man, who is later joined by his partner. Both possess stage appearance and excellent voices, and harmonize nicely. For an encore the man offers bits on the violin, while the lady proves a clever musician on the accordeon. In second position they easily scored the hit of the evening.

Taylor, Macy and Hawks, three men, offered a routine of harmony singing that proved a little off at times. The tenor in his efforts to drown out his partners killed what little bit of harmony might have been obtained through the combined voices. They sang several "pop" numbers and won out to a fair hand. The boys look neat and carry themselves well, but a little more rehearsing might set them right.

Billy Beard, with a cleverly written monologue and some snappy stories, whanged it out for another hit in this position. Beard is a blackface comedian, who is actually funny and his material is wholesome and worth while. The audience liked him, and applauded loudly, forcing an encore.

The Chapins closed, with a musical offering that has the appearance of newness. It opens rather awkwardly, with the lady of the act in song. The men play off stage and then make their appearances playing on brass. All are good musicians and are the masters of their individual instruments. A new opening would improve the act one hundred per cent. Their playing repertoire is snappy throughout and was appreciated by the audience. H. F. R.

"FOLLIES" GIRL IN SANITARIUM

Peggy Davis, the seventeen-year-old Ziegfeld girl, who disappeared three months ago was found Sunday in a West Side sanitarium penniless.

Miss Davis declared that she was married to Joseph Donald Grafton, thirty-eight, on December 10th, 1921. He is the son of a wealthy furniture manufacturer of Pittsburgh. She has not heard from her husband in a week and is unable to explain his absence.

The actress says that she met Grafton in 1917 in Florida and did not see him again until three years later when he lived at the same house where she and her mother resided. After their marriage they lived in Troy for three months until they moved back to New York in order that Miss Davis might have better medical attention, having been taken sick. She last saw her husband on March 24th, after he had made arrangements for her comfort and medical care.

ADDITIONS TO CANTOR CAST

When Messrs. Shubert open the new Eddie Cantor show, "Make It Snappy," at the Winter Garden, on Thursday night, April 13th, Nan Halperin and Sammy White and Eva Puck will also be seen in the cast.

Miss Halperin, and White and Puck, have been touring the Shubert Vaudeville Circuit. Miss Halperin will close in Boston on Saturday night, in order to join the show.

Since "Make It Snappy" has opened it has been reported as being rather weak and these names have no doubt been added to the cast for the purpose of strengthening it.

HARRY CORT SUED

Harry Cort, son of John Cort, who produced "Frank Fay's Fables" at the Park Theatre a short time ago, was named as defendant in a suit for $250, alleging breach of contract, filed last week in the Third District Municipal Court by the Beaumont Velvet Scenery Studios, Inc., which claims that amount is due for the rental of scenery.

BACK FROM WEST INDIES

The Klark-Urban Stock Company has returned to New York after a tour of the West Indies.

NEW ACTS AND REAPPEARANCES

GEORGE E. READ AND GIRLS

Theatre—*City.*
Style—*Piano act.*
Time—*Sixteen minutes.*
Setting—*In "three."*

While the type of this act is old, it has been dressed up by Read, and, with his personality and ability, it was put across in a good manner, to a better round of applause.

Three girls entered and played the opening song for Read, entitled "Pianoville," on three pianos. The music was played with correct tempo, and harmony, and the effect created was excellent.

After the opening song, a young girl, in a coat of cerise color, entered, and knelt down on a pillow, placed on the apron of the stage, while Read sang a love song to her. This was finely done, and was accorded a good hand. The girl surprised the audience when she started to dance. It was unexpected, and proved to be a winner.

Then the pianistes had their solo, Read sang another song, to them, executed a little dance, after which the dancer did a great jazz toe dance that scored.

Read has great selling ability, and demonstrated his natural salesmanship to a delighted audience. A big time act.

D. S. B.

ROY AND ARTHUR

Theatre—*23rd Street.*
Style—*Comedy juggling.*
Time—*10 Minutes.*
Setting—*Special.*

This act carries a special setting representing the interior of a Chinese restaurant. At the opening some talk that is supposed to be Chinese is heard, and the comic enters, in blackface and wearing a Chinese costume. He is followed on by the straight man, who starts juggling plates. After removing the Oriental regalia, the comic returns, and endeavors to do one of the tricks that he sees the straight man do, and in so doing breaks each and every plate that he attempts it with. How many plates he demolished doing this we do not know as we stopped counting at thirty-five. However, he finally gets the coveted stunt. The juggling of the billiard cue by the straight is a clever piece of business.

This act is a rattling good comedy juggling offering. The comic has no trouble in getting laughs, and the straight man is a good foil for him. Taking it all in all the act can play the better houses and meet with favor.

S. H. M.

KITNER AND REANEY

Theatre—*Jefferson.*
Style—*Singing-talking.*
Time—*Fourteen minutes.*
Setting—*In "one."*

The drop depicts the promenade deck of a steamer and a row of cabins, etc. Some voices are heard singing off stage. One of the men in blackface made his appearance, furtively, and after announcing that he had nothing to eat for a few days, it is taken for granted that he is a stowaway. His partner comes on next in the uniform of one of the ship's officers. The stowaway told the officer that his name was "Fertilizer," and later the old gag of six meals a day on the boat was sprung. The talk was inaudible at times and dead. The blackface made his exit and the officer sang Victor Herbert's "Gypsy Sweetheart" song, in a voice that was fair, but diction bad.

The blackface re-appeared in white duck suit, and after more talk and a few steps done by him they closed with a duet which was not so bad.

More up-to-date gags, put over with much more pep and so that they can be heard all over the house, would help this offering considerably. M. H. S.

EDDIE BLONDELL

Theatre—*125th street.*
Style—*Comedy skit.*
Time—*Eighteen minutes.*
Setting—*In "three."*

Eddie Blondell was billed as being assisted by Leila Bliss. The young lady was comely and well built. Her diction was imperfect, and most of her talk did not get across well. Not that she wasn't easy in the part, for she was, but she does not know how to throw her voice in such a manner as to reach everyone in the house.

Blondell got a number of laughs on his make-up, which was eccentric. He played the part of a fat, red-haired boy who has been lost and has just got his bearings. The talk that ensues between this woman and boy was amusing, the boy having all the comedy, the woman feeding. There was a lot of business with a vase of flowers on a table, which always seemed about to fall, yet was always caught just before it smashed.

The act got a number of laughs, yet received practically no applause. It is not that type of act. One tires laughing at it, and has not the strength to applaud.

As a comedy offering it is good and should have little or no difficulty in holding down a number three position on most any bill. D. S. B.

CALVIN AND O'CONNOR

Theatre—*Regent.*
Style—*Blackface comedians.*
Time—*Twelve minutes.*
Setting—*In "one."*

A slide projected onto the olio curtain announced this act as a dramatic offering entitled "In The Dark," and with the announcement, came an old man, clad in cloak and hood, saying that in no instance should there be any noise, as the least laughter would spoil the illusion.

After a long dramatic speech, concerned with "Let me have Light," Calvin appeared, as a coal-black gentleman of color. After the laugh, the other, O'Connor, who took the part of a "high-yellow" negro, appeared, and the two started off.

Calvin, after several jokes that went well, produced a ukelele and played and sang several songs which his partner claimed to have written. This went well. Following this, O'Connor did a great eccentric dance that more than pleased, and took the act off to several bows. The act has big time material, and should do well. Both boys have personality, as well as the material and ability needed to make a big time combination. D. S. B.

CHODY AND DOT JENNINGS

Theatre—*State.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*"One."*

Until recently this act was known as Chody, Dot and Midge, and the present offering is very little different from the former one. It consists of a man and woman with a young lady playing the piano. The opening number is a matrimonial one, but is too quiet to get much in a house of large proportions. There are one or two laughs in the number, and you have to listen closely to get them.

The pair next go into a pop number for harmony, which goes over for a fair hand. Chody then does a special character number followed by a pop solo by Dot. A closing number done in double takes the act off. This act is composed of "old timers" and should make a far better showing than they are. Their material is too weak for their ability and their first step to take this turn out of the better small time would be to garner in some new material. E. H.

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VAUDEVILLE BILLS

(Continued from page 21)

ITHACA
(Second Half)—Walter Baker Co.—Holly & Lee—Nai Tai Tai—McIntyre & Holcomb.

JOHNSTOWN-PITTSBURG
Gillen & Mulcahy—Dreams—Lovenberg Sisters, Neary—Sampson & Douglas—Paul Hill Co.—Three Victors.

JERSEY CITY
(First Half)—Sylvester & Vance—Sultan—Howard & J. Chase—Wheeler Three—Farrell, Taylor Trio—Dan Downing. (Second Half)—Chas. Tobias—Paul Moran—Breakaway Barlows.

KINGSTON
(First Half)—Barbette—Edwards & Janot—Violet & Loise—Coakley & Dunlevy—John Elliott Girls. (Second Half)—Fin & Sawyer—Crane, May & Crane—Elsie White—Telephone Tangle.

LAWRENCE
(First Half)—Daley & Thomas—Leightell & Coffman—Jack Mortel Co.—McGrath & Deeds—Shadowland. (Second Half)—Dave Winnie—Knowles & Hurst—Berle & Durkin—Donovan & Lee.

LYNN
(First Half)—Southern Revue—Hall & Shapiro—Ames & Winthrop—Jay Velie Girls. (Second Half)—Payton & Ward—Jack Norton Co.—B. C. Hilliam.

LEWISTON
(First Half)—Dave Winnie—Jack Adams & Thompson Girls—Robinson & Pierce—Harry Mayo—Karson & Kane. (Second Half)—Crowden's Chums—DeLeah Wheeler—Stewart & Mack—Jack Reddy—Hanlon & Clifton.

LANCASTER
(First Half)—Elly—Chapman & Ring—Laura Ordway—Simon Meyers Co. (Second Half)—Infield & Noblet—Wilson & Kelly—Hall, Ermine & Brice.

MCKEESPORT
(Second Half)—Lutes Bros.—Tom & D. Ward—Paramo.

MANCHESTER
(First Half)—Portin Sisters—Kernan Crisps Co.—Burke & Durkin—Blackstone Co. (Second Half)—Kernan & Crisps Co.—Blackstone.

MONTREAL
Angel & Fuller—Henry Melody Sextette—Countess Verona—Montambo & Nap—McLean, Gates Co.—Kelso & Lee.

MORRISTOWN
Bolger Bros.—Fein & Tennyson—Stars Record.

MIDDLETOWN
Stratton (First Half)—Wolford & Burgard—Finn & Sawyer—Telephone Tangle—Crane, May & Crane—Mellen & Renn—Elsie White—Theo. & Daides. (Second Half)—Barbette—Edwards & Janot—Violet & Lois—Coakley & Dunlevy—John Elliott Girls—Jarow.

NEW BEDFORD
Casting Campbell—Holmes & Levere—James & Winthrop—Jay Velie Girls.

NEW BRITAIN
(First Half)—Jessie Mullern—Neff & Rankin—Carey, Bannon Co.—Three Lees. (Second Half)—Al Jerome—Challis & Coratu—Little Big Girl—Gray Revue.

NEW LONDON
(First Half)—Camilla's Birds—Clayton & Griffan—Hartley & Astill—Alf. Grant—Little Cottage. (Second Half)—Casser Rivoli—Barrett & Cuneen—Dixie Four.

PITTSBURG
Arthur Huston Co.—Samarof & Sonia—Arthur Finn Co.—Lillian Conroy & Bro.—Hilda Leroy—Montague Love—Toto Hammer Co.

PITTSBURG-JOHNSTOWN
Stanley, Trip & Martin—Tom Brown Melody Land—Jean & Valjean—Irene—Lewis & Rogers.

PITTSFIELD
(First Half)—Tenny & Allen—Little Big Girl—Caesar Rivoli—Ketch & Wilmer—Dixie Four. (Second Half)—Roatina & Baretta—Maxfield & Goulson — Davis & Walker — Frozini — Camilla's Birds.

PASSAIC
(First Half)—Al Jerome—Fein & Tennyson—Hans Roberts Co.—C. & M. Cleveland—Potter & Hartwell. (Second Half)—Leddy & Leddy—Wardells & LaCoste—Eldridge Barlo Co.—Renard & West—Breen Family.

PATERSON
(First Half)—Billy Bouncer's Circus—Duray & Salia—Renard & West—Ryan, Weber & Ryan—Louis Leo. (Second Half)—Mace & Bennett—Kennedy & Berle—Oren & Drew.

PHILADELPHIA, PA.
Girard (First Half)—Harry Garland—Clifford Trio—Bernard & Meyers. (Second Half)—Chapman & Ring.
Wm. Penn (First Half)—The Melofuns—Cartmell & Harris—Willie Solar—"Sawing a Woman in Two." (Second Half)—Lowe, Feeley & Stella—Millicent Mower—Miller & Anthony—Bernard & Meyers—Choy Ling Foo Troupe.

KEYSTONE
Aerial Bonds—Pierce & Ryan—Tommy Allen Co.—Harry Jolson—20th Century Revue.

READING
(First Half)—Field & Fink—Edith Clasper—Boys—Morgan & Moran—Hall, Ermine Brice—Mack & LaRue. (Second Half)—Green & LaFell—Bronson & Edwards—Kitner & Reaney—Fred Bowers Co.

SCRANTON
Poli's (First Half)—The Cromwells—Shapiro & Jordon—Hayes & Johnstone—Fisher & Gilmore—Anatol Friedland Co. (Second Half)—Girlie & Cyclones—Foster & Joyce—Chas. Keating Co.—J. K. Watson—Pepita Grenados Co.

SPRINGFIELD
Palace (First Half)—Chandon Trio—Green & Myra—Byron & Haig—McCool & Rarick—Dixieland to Broadway. (Second Half)—Jack Gregory Co.—Ray & Davis—Keane & Williams—Billy Kelly Co.—Four Fords.

SUNBURY
(First Half)—Gilbert & Arnette—Ahearn & Peterson—Dr. Harmon—Billy Doss. (Second Half)—Geo. Newton—McCoy & Walton—Dr. Harmon.

SYRACUSE
(First Half)—Edwards & Edwards—Fisher & Hurst—Alice Hamilton—LaMaire & Hayes—Whitfield & Ireland—Rose & Moon. (Second Half)—Helen Moratti—Chas. Semon—Maker & Redford—Belle Montrose—Eleanor Pierce Co.

SHAMOKIN
Geo. Newton—Miller & Fears—Milloy & Cowell—Billy Doss—Lord & Fuller.

SO. NORWALK
(Second Half)—Three Martells—Ulis & Lee—Harvey DeVora Trio—Polly & Oz—Little Cottage.

STAMFORD
(First Half)—Dorothy Waters—Ulis & Lee—Oliver & Nerrett—Vaida Co. (Second Half)—Neff & Rankin—Carey, Bannon & Man—McCarton & Marone.

SHENANDOAH
(Second Half)—Margaret Merle—Mumford & Stanley—Venetian Five.

TORONTO
Joe Bernard Co.—Dancing Kennedys—Brennan & Rule—Murray & Gerrish—Chas. Irwin—Bally Hoo Trio.

UTICA
(First Half)—The Seebacks—Sargent & Marvin—Ed. Lee, Wrothe Co.—Bell Montrose—Eleanor Pierce Co. (Second Half)—Fisher & Hurst—Bothwell, Brown Co.—Bobbe & Nelson—Cook, Mortimer & Harvey.

WORCESTER
Poli's (Second Half)—Bell & Caron—El Cleve—McCoob & Rarick—Duffy & Nellon—Dixieland to Broadway.
Plaza (First Half)—Victoria Dupree—Mack & Lee — Oh, Judge — Ford & Cunningham — Jack Gregory Co. (Second Half)—Studies D'Art—Leonard—Miss Cupid—Green & Myra—Steeds Septette.
Poli's — DeCoe — Ryan & Ryan — Newhoff & Phelps—Willie Smith—Janson & Burton Sisters—B. C. Hilliam—The Musicalette.

WILKES-BARRE
Poli's (First Half)—Girlie & Cyclones—Foster & Joyce—Chas. Keating Co.—J. K. Watson—Pepita Granados Co. (Second Half)—The Cromwells—Shapiro & Jordon—Hayes & Johnstone—Fisher & Gilmore—Anatol Friedland Co.

WATERBURY
Palace (First Half)—Hartley & Jee—Flo & O. Walters—Pinkie—Ray & Davis—Billy Kelly Co.—Brady & Mahoney—Four Fords. (Second Half)—Grant & Wallace—Dunham & O'Malley—Hanson & Burton Sisters—Frank Mullane—Seven Sweethearts—Newhoff & Phelps—The Comebacks.

WHEELING
(First Half)—Ackland & Mae—Carson & Willard—Dawson Sisters' Co.—Mason & Cole. (Second Half)—Paul Hill Co.—Frank Markley—Sweet & Pogue.

WEST HOBOKEN
(First Half)—McCartin & Marone—Florence Brady—Harry Hayden Co.—Rucker & Winifred. (Second Half)—Potter & Hartwell—Daisy Nellis—Arthur Astill Co.—Nestor & Haynes—Mlle. Rialto Co.

YORK
(First Half)—Maxine & Bobby—Kitner & Reaney—Dona Darling Co.—Howard & Sadler—Melodyland. (Second Half)—Fields & Fink—Edith Clasper Boys—Jones & Jones.

W. V. M. A.

CHICAGO, ILL.
Logan Square (First Half)—Ollie Young & April—York & Maybelle—Gruett, Kramer & Gruett—Mary Haynes & Co.—Alex. Melford Trio. (Second Half)—Rodero & Marconi—Marsh & Williams—Four Lameys.
Lincoln (First Half)—Yule & Richards—Flirtation—John Geiger—Monroe & Grant. (Second Half)—Ford & Packard—Ed Janis Revue.
American (First Half)—Jack Kennedy & Co.—Capt. Bett's Seals. (Second Half)—Mary Haynes.

ATCHISON, KANS.
Orpheum—Wells & Winthrop—Jean Gibson & Co.—Kinkaid Kilties—Cliff Blanchard—Jennier Brothers.

BARTLESVILLE, OKLA.
Odeon (First Half)—Hall & West—Harry Haw & Sister. (Second Half)—Wills, Gilbert & Co.—Roach & McCurdy.

CHAMPAIGN
(First Half)—Lohse & Sterling—Bob Hall—Shictl's Royal Wonderettes. (Second Half)—Vernon & Rogers—Ben Nee One.

DAVENPORT
(First Half)—Danny Ahearn—Eileen Stone & Co. (Second Half)—McCrae & Clegg—Kellam & O'Dare.

FORT SMITH, ARK.
Joie—Hall & West—Thelma—Gautier's Bricklayers—Jack Rose—Kara.

JOPLIN, MO.
(First Half)—Three Boys. (Second Half)—Charles Frink.

KANSAS CITY, MO.
Globe (First Half)—Melva Sisters—Variety Four—Harry Bond & Co.—Bobby Van Horn. (Second Half)—Austin & Cole—Harry Haw & Sister—Simpson & Dean.
Gayety—West & Van Sicklen.

LINCOLN, NEBR.
Liberty (First Half)—Tile & Tide—Hugh Johnston—Simpson & Dean—Ferro & Coulter. (Second Half)—Walton Duo—Parks & Clayton—Napanees—Laurence Johnston—La France Brothers.

MADISON
(First Half)—Two Rozellas—Yamamoto Duo—Marsh & Williams—Max Bloom ("That's My Horse")—Brown, Gardner & Trehan. (Second Half)—Ollie Young & April—Bob & Peggy Valentine—Hays & Lloyd—Melody & Art—Danny Ahearn—Tennessee Ten.

OKLAHOMA CITY, OKLA.
Orpheum (First Half)—Three Whirlwinds—Jack George Duo—McWaters & Tyson—Bessie Browning & Co. (Second Half)—Carlyle, Blackwell & Co.—Clifford & Johnston—Robbie Gordone.

OMAHA, NEBR.
Empress (First Half)—Clifford & Bothwell—De Voy & Dayton—Rose & Schaffner—Napanees. (Second Half)—Eileen Stone—Dougal & Leary—Billy & Edith Devereaux—Stratford Comedy Four.

OKMULGEE, OKLA.
Orpheum (First Half)—Charles Frink—Watts & Hawley—Wills, Gilbert & Co. (Second Half)—Hector.

ST. JOE, MO.
Electric (First Half)—Dougal & Leary—Hamlin & Mack. (Second Half)—Three Boys.

JOLIET
Orpheum (First Half)—Bob & Peggy Valentine—Four Lamy Bros. (Second Half)—Carl Emmy's Pets—Three White Kuhns—Robt. Reilly & Co.

PEORIA
Orpheum (First Half)—McRae & Clegg—Laurel Lee—Robt. Reilly & Co.—Yorke & King—Hayataka Bros. (Second Half)—Gardner & Aubrey—Frank Dobson in "The Sirens"—Bob Hall.

SIOUX FALLS, S. D.
Orpheum (First Half)—Amaranth Sisters & Co.—Billy & Edith Devereaux—Laurence Johnston—Stratford Comedy Four. (Second Half)—Jimmy & Gladys Guilfoyle—Johnny Conlon.

SIOUX CITY
(First Half)—Luster Bros.—Claudius & Scarlet—Wm. Gaxton & Co.—Al Wohlman—Cameron Sisters. (Second Half)—Taxie—Tracy McBride—Bert Kenny—Amaranth Sisters & Co.

SPRINGFIELD
(First Half)—Ward & Dooley—Hanley & Howard—Claude Golden. (Second Half)—Lady Tsen Mei—"Flirtation"—Bert Lewis—Ritter & Knappe.

SOUTH BEND
(First Half)—Muldoon, Franklyn & Rose—Gautier's Toy Shop. (Second Half)—Hayataka Bros.—Embs & Alton—Jack Kennedy & Co.—Monroe & Grant.

TOPEKA, KANS.
Grand (First Half)—Wells & Winthrop—Jean Gibson & Co.—Kinkaid Kilties—Cliff Blanchard—Jennier Brothers. (Second Half)—Melva Sisters—Variety Four—Harry Bond & Co.—Bobby Van Horn.

TULSA, OKLA.
Orpheum (First Half)—Carlyle, Blackwell & Co.—Clifford & Johnston—Robbie Gordone. (Second Half)—Three Whirlwinds—Jack George Duo—McWaters & Tyson—Bessie Browning & Co.

TERRE HAUTE
(First Half)—Lady Tsen Mei—Frank Dobson & His 13 Sirens—Bert Lewis—Ritter & Knappe. (Second Half)—Ward & Dooley—Claude Golden—Muldoon, Franklyn & Rose—Gautier's Toy Shop.

MARCUS LOEW CIRCUIT

NEW YORK CITY
State (First Half)—Tasmanian Four—Dillon & Milton—Marks & Wilson—Middleton & Spellmeyer—Marston & Manley—Twinkling Frolics. (Second Half)—Gibson & Price—Dawson, Lanigan & Covert—Luckey & Harris—Nola St. Clair & Co.—Gottler & Fields—Ara Sisters.
American (First Half)—McGowan & Knox—Gibson & Price—Mason & Gwynne—Dancing Shoes—Reed & Blake—Thos. P. Jackson & Co.—Friend & Downing—La Sova & Gilmore. (Second Half)—Boland & Knight—Werner Amoros Trio—Barry & Layton—Around the Clock—Shea & Carroll—Morgan & Gray—Wilkins & Wilkins—De Pierre Trio.
National (First Half)—Dura & Felley—Dawson, Lanigan & Covert—Rice & Francis—Roy La Pearl—Girl in the Basket. (Second Half)—Three Kanazawa Boys—Reed & Blake—Wm. Weston & Co.—Olive Bayes—Tasmanian Four.
Orpheum (First Half)—Three Raymonds—Curry & Graham—Lew Welch—Downing & Lee Revue. (Second Half)—Spoor & Parsons—Gordon & Delmar—Nevins & Gordon—Roy La Pearl—Twinkling Frolics.
Greeley Square (First Half)—Summers Duo—Boland & Knight—Fred Gray & Co.—Dorothy Burton & Co.—Gordon & Gates—Phil Adams & Co. (Second Half)—Bollinger & Reynolds—Bertie Kramer—Grey & Byron—Bentley, Banks & Gay—Frank Terry—Cornell, Leona & Zippy.
Delancey Street (First Half)—Ziegler Duo—Howard & Brown—Gordon & Delmar—Wm. Weston & Co.—Grey & Byron. (Second Half)—Three Raymonds—Stephens & Brunelle—Dobbs & Watkins—"Mary's Day Out"—Lew Welch—Girl in the Basket.
Lincoln Square (First Half)—Bollinger & Reynolds—Dora Hilton & Co.—Harry Mason & Co.—Anthony & Arnold. (Second Half)—Van & Emerson—Doris & Lyons Sisters—Wardell & Doncourt—Gordon & Gates—Dancing Surprise.
Victoria (First Half)—Kane, Morey & Moore—O'Connor & Clifford—Nevins & Gordon—Willins & Wilkins—Kirksmith Sisters. (Second Half)—Norman Bros. & Jeanette—Casson Bros.—Phil Adams & Co.—Marston & Manley—La Sova & Gilmore.

BROOKLYN
Fulton (First Half)—Roof Garden Trio—Stephens & Brunelle—Wardell & Doncourt—Smiling Billy Mason—Timely Revue. (Second Half)—Earl & Matthews—Dillon & Milton—Thos. P. Jackson & Co.—Friend & Downing—Kane, Morey & Moore.
Metropolitan (First Half)—Three Kanazawa Boys—Doris & Lyons Sisters—Carl & Inez—Frank Terry. (Second Half)—Summers Duo—O'Connor & Clifford—Bob Ferns & Co.—Kirksmith Sisters.
Gates (First Half)—Norman Bros. & Jeanette—Shea & Carroll—Jack Collins—Luckey & Harris—Dancing Surprise. (Second Half)—Dura & Feeley—Helene Davis—Middleton & Spellmeyer—Mason & Gwynne—Timely Revue.
Avenue B (First Half)—Ara Sisters—Bertie Kramer—Billy S. Hall & Co.—Hank, Brown & Co.—Medoff Players. (Second Half)—Musical Rowellys—Goetz & Duffy—Honeymoon Inn—Al Shayne—Will Stanton & Co.
Palace (First Half)—Dana & Loehr—Ted & Daisy Lane—Cardo & Noll—Al Shayne—Will Stanton & Co. (Second Half)—Carr & Bray—Curry & Graham—Harry Mason & Co.—Dunham & Williams—Medoff Players.
Warwick (First Half)—Carr & Bray—Goetz & Duffy—Bayes & Fields—Diaz' Monkeys. (Second Half)—Waltham & Princeton—Bowman & Brown—Zeke & Randolph—Al Tyler—Dancing Shoes.

HOLYOKE
(First Half)—Kennedy & Nelson—Forrest & Church—Tower & Darrell. (Second Half)—Little Pippifax & Co.—Lamberti—Amoros & Jeanette.

BOSTON
(First Half)—Grayce Ayers & Bro.—Marshall & Connors—Kibel & Kane—Chung Wah Four—In Argentine. (Second Half)—Fletcher & Pasquala—Mabel Whitman & Co.—Leila Shaw & Co.—Quinn & Cavarly—In Argentina.

TORONTO
Pesci Duo—Conroy & O'Donnell—Snappy Bits—Jim Reynolds—Holland & Dockrill & Co.

PROVIDENCE
(First Half)—Fletcher & Pasquale—Mabel Whitman & Co.—Leila Shaw & Co.—Quinn & Caverly—Girl with a Thousand Eyes. (Second Half)—Grayce Ayres & Bro.—Marshall & Connors—Kibel & Kane—Chung Wah Four—Girl with a Thousand Eyes.

MONTREAL
De Lyons Duo—Dave Thursby—Eadie & Ramsden—Collins & Pillard—Waldron & Winslow.

WINDSOR
(First Half)—Harry & Kitty Sutton—Kee Tom Four—Douglas Flint & Co. (Second Half)—Stanley & Elva—Bernice Barlow—Chas. Mack & Co.

SPRINGFIELD
(First Half)—Little Pippifax & Co.—Lamberti—Grew & Yates—Amoros & Jeanette—Step Lively. (Second Half)—Kennedy & Nelson—Forrest & Church—Octavia Handworth—Tower & Darrell.

LONDON
(First Half)—Stanley & Elva—Bernice Barlow—Chas. Mack & Co. (Second Half)—Harry & Kitty Sutton—Kee Tom Four—Douglas Flint & Co.

OTTAWA
Hill & Quinnell—Arthur & Lydia Wilson—Paul & Georgia Hall—Crescent Comedy Four—Dancing Whirl.

BUFFALO
Joe & Clara Nathan—Cortez & Ryan—Salle & Robles—Rawles & Van Kaufman—Bartlett Trio—Molera Revue.

WASHINGTON
The Rockos—Arnold Grazer—Walter Fenner & Co.—Miller, Packer & Selz—Frank Stafford & Co.

BALTIMORE
Just Friends—Texas Guinan & Co.—Bender & Armstrong—Leach La Quinlan Trio.

POLI CIRCUIT

BRIDGEPORT
Poli's (First Half)—Russell & Devitt—Bennett & Lee—Keane & Williams—El Cleve—Flashes Revue. (Second Half)—Sankus & Sylvers—Mack & Lee—Ladies' Choice—Redmond & Wells.
Plaza (Second Half)—Prince Sherji.

HARTFORD
Capitol (First Half)—The McBanns—Dunham & O'Malley—Thelma & Maj. White—Steeds Septette—Swor Bros.—Civene Troupe. (Second Half)—Victoria & Dupree—Jeane LaCrosse—Melodious Six—Sully & Houghton—Flashes Revue—Brady & Mahoney—Chandon Trio.

(Continued on page 30.)

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WYETH AND WYNNE

EVELYN

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VARA CLAYTON
DAINTY EQUILIBRIST Direction—FITZPATRICK & O'DONNELL

LOVE & SKANKS
COLORED ENTERTAINERS SUPREME Direction FITZPATRICK & O'DONNELL

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Personality and Songs HERMAN ULIS & CLARK MINERVA Direction AL. GROSSMAN

LAURIE ORDWAY & CO.
IN VAUDEVILLE IRENE FISHER at the Piano

LEE KRAUS WINS SUIT

In the suit of Arthur Horowitz against Lee Kraus, filed three weeks ago in the Third District Municipal Court, which came up for trial last week, Judge Young rendered a judgment in favor of Lee Kraus.

Last year the two agents were booking for the Loew circuit under the names of Horowitz and Kraus. Kraus negotiated a loan of $550 from one Todesca, in the name of the company. Last August the Horowitz-Kraus combination split, when Horowitz bought out the Kraus interest in the business. At this time he is said to have assumed all debts, and everything belonging to the company.

Three weeks ago Horowitz, who paid Todesca the sum of $200 on the debt, brought suit against Kraus for the balance of the money, $350, with interest. Last week the case came up, and Kraus, through his attorney, Harry Oshrin, filed an answer.

Judge Young ruled that Horowitz was responsible for the debt, and rendered a judgment against him to pay the balance of the money.

CAN ACTORS JOIN CHURCH?

J. Henry Smythe, a publisher of New York, and son of the late Rev. J. Henry Smythe, a Methodist evangelist, sent a letter last week to the New York Conference of the Methodist Episcopal Church in session at Poughkeepsie, urging the conference to clarify the attitude of the church towards actors and others connected with the stage.

Referring to the statement of Bishop Joseph F. Berry in 1920 at Atlantic City that "no dancing master or actor could get into the Methodist Church without sincere repentance," Mr. Smythe said:

"The Methodist prohibition of certain enumerated pleasures concerns mostly Methodists, but the slur on the actor reflects discredit on all Christianity."

In his letter Mr. Smythe further urged that some concessions be made on the part of actors, particularly those living in New York. He also attacked the Conference failure to rescind the Methodist blue laws of 1872 that were recommended for rescindment some years ago. Those laws forbid Methodists to dance, to play cards, or go to the theatre and circus under the penalty of expulsion.

READ THE CLIPPER LETTER LIST

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DAVIS TRIO
SCENERY BY NOVELTY SCENIC STUDIO
The Sunshine Boys With a Dark Cloud
PLAYING KEITH'S SOUTHERN CIRCUIT

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Gayety, St. Louis, April 3-8; open 10-15; Star and Garter, Chicago, 17-22.
Abe Reynolds, Revue—Empire, Toledo, April 3-8; Lyric, Dayton, 10-15.
Billy Watson Show—Colonial, Utica, April 6-8; Empire, Albany 10-15.
Big Jamboree—Columbia, New York, April 3-8; Casino, Brooklyn, 10-15.
Bits of Broadway—Empire, Brooklyn, April 3-8; Empire, Newark, 10-15.
Bon Ton Girls—Gayety, Omaha, April 3-8;
Big Wonder Show—Star & Garter, Chicago, April 3-8; Gayety, Detroit, 10-15.
Bowery Burlesquers—Star, Cleveland, April 3-8; Empire, Toledo, 10-15.
Cuddle Up—Gayety, Boston, April 3-8. (Close.)
Dave Marion Show—Hyperion, New Haven, April 3-8; Bronx, New York, 10-15.
Frank Finney Revue—Empire, Albany, April 3-8; Casino, Boston, 10-15.
Flashlights of 1922—Miners' Bronx, New York, April 3-8; Orpheum, Paterson, 10-15.
Follies of the Day—Orpheum, Paterson, April 3-8; Majestic, Jersey City, 10-15.
Folly Town—Palace, Baltimore, April 3-8; Gayety, Washington, 10-15.
Greenwich Village Revue—Gayety, Montreal, Can., April 3-8; Gayety, Buffalo, 10-15.
Garden of Frolics—Gayety, Pittsburgh, April 3-8.
Golden Crooks—Gayety, Rochester, April 3-8; Colonial, Utica, 13-15.
Gerard's New Show—Lyceum, Columbus, April 3-8; Lyric, Dayton, 10-15.
Harvest Time—Casino, Boston, April 3-8; Columbia, New York, 10-15.
Hello 1922—Columbia, Chicago, April 3-8, open 10-14. Gayety, Omaha, 15-21.
Jingle-Jingle—Gayety, Detroit, April 3-8; Gayety, Toronto, Ont., 10-15.
Jack Singer's Big Show—Empire, Providence, April 3-8; Gayety, Boston, 10-15.
Knick-Knacks—Hurtig & Semon's, New York, April 3-8; Empire, Brooklyn, 10-15.
Keep Smiling—Olympic, Cincinnati, April 3-8; Columbia, Chicago, 10-15.
Lew Kelly Show—Casino, Philadelphia, April 3-8; Hurtig & Seamon's, New York, 10-15.
Mollie Williams Show—Casino, Brooklyn, April 3-8; open 10-15; Palace, Baltimore, 17-22.
Maids of America—Open April 3-8; Palace, Baltimore, 10-15.
Peek-a-Boo—Park, Indianapolis, April 3-8; Star & Garter, Chicago, 10-15.
Rose Sydell's London Belles—Gayety, Buffalo, April 3-8; Gayety, Rochester, 10-15.
Step Lively Girls—Empire, Newark, April 3-8; Casino, Philadelphia, 10-15.
Sam Howe's New Show—Majestic, Jersey City, April 3-8; Empire, Providence, 10-15.
Sporting Widows—Gayety, Washington, April 3-8; Gayety, Pittsburg, 10-15.
Sugar Plums—Open 3-7; Gayety, Omaha, 8-14.
Twinkle Toes—Gayety, Toronto, Ont., April 3-8; Gayety, Montreal, Can., 10-15.
Town Scandals—Lyric, Dayton, April 3-8; Olmpic, Cincinnati, 10-15.
Tit-for-Tat—Gayety, Kansas City, April 3-8; Gayety, St. Louis, 10-15.
World of Frolics—Lyric, Bridgeport, April 3-8; Hyperion, New Haven, Ct., 10-15.

BURLESQUE BOOKING CIRCUIT

All Jazz Review—Philadelphia, April 3-8.
Beauty Review—Open, April 3-8.
Baby Bears—Open April 3-8; Empire, Cleveland, 10-15.
Chick Chick—Gayety, Baltimore, April 3-8.
Big Review—Gayety, Brooklyn, April 3-8.
Midnight Maidens—Star, Brooklyn, April 3-8.
Mile-a-Minute Girls—Capitol, Washington, April 3-8.
Mischief Makers—Haymarket, Chicago, April 3-8.
Miss New York, Jr.—National, Chicago, April 3-8.
Ting-a-Ling—Empire, Cleveland, April 3-8.
Victory Belles—Avenue, Detroit, April 3-8.

AMERICAN CIRCUIT

Broadway Scandals—Majestic, Scranton, April 3-8.
Follies of New York—Majestic, Wilkesbarre, April 3-8.
Lena Daly and Her Kandy Kids.—Lyric, Newark, April 3-8.
Pacemakers—Olympic, New York, April 3-8.
Record Breakers—Allentown, Pa., April 3; Easton, 4; Reading, 5; Burlington, 6; Trenton, 8.
Some Show—Academy, Fall River, Mass., 6-8.

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FIFTH WEDDING FOR WELSH

Harry Welsh, again took on the bonds of matrimony, a few weeks ago, when he married Altie Mason in Boston, while his show was playing that city. This is Welsh's fifth marriage. Mrs. Welsh the fifth was Mrs. Welsh the third, whom he divorced and married Evelyn Cunningham last year. Miss Cunningham divorced Welsh last Fall in Chicago.

Welsh is with Arthur Pearson's "Bits O Broadway," playing Brooklyn this week.

LIFE CARD FOR CURTIN

James Curtin, manager of the Empire Theatre, Brooklyn, playing the Columbia attractions, was presented with a life membership card in St. Cecile Lodge of Masons at a special meeting of the lodge on March 21. Uncle Jim has been a mem ber of the lodge for thirty years.

PARTY FOR BONNIE LLOYD

The Union Hill Lodge of Elks, No. 1357, has bought out the lower floor and the boxes at the Empire for Friday night. They are giving Bonnie Lloyd, the soubrette of the stock company playing there, a theatre party.

MOLLIE WILLIAMS SHOW

Mollie Williams' Show will play Newburgh and Poughkeepsie following of "Folly Town" and the "Maids of America." Manager Cohen has bought the show for the week.

"WHISPERING WIRES" IS NEW PLAY

The Messrs. Shubert have accepted for immediate production a new play by Kate McLaurin entitled "Whispering Wires." It is based on a *Saturday Evening Post* story by Henry Leverage. Rehearsals are now being held under the direction of John Harwood.

PARTY FOR "FOLLIES" SHOW

The Kiwanis Club of Paterson, tendered the members of the "Follies of the Day" Company, a theatre party Tuesday afternoon at the Orpheum Theatre, that city.

DIXON'S BIG REVIEW AT THE STAR IS CLEVER AND BRIGHT

Henry Dixon's Big Review playing under title of the "Lid Lifters" at the Star last week, featuring Harry "Hicky" La Van, is the third show in succession to meet the approval of the patrons at this house. This is a fine comedy and as pleasing a show as one would care to see. The bits and numbers all went over last Thursday night, and the audience was not a least bit stingy with the applause and laughs.

La Van, the real "Patsy" of burlesque, and the only comedian playing this character, is a great entertainer. He is a comedian of more than ordinary ability. His funny mannerisms and facial expressions, combined with the way he puts his comedy over, stamps him one of the best comedians in this class of show business. He is also a musician, playing the piano exceptionally well, and the ukelele he handles nicely.

Sam Raynor is doing an eccentric Dutch, working opposite La Van.

Raynor has been away from burlesque this season, and only joined the show last week. His stay has done him a world of good, and he is a much improved comedian. He is amusing, can dance and plays the character well.

Harry Kilby, a clever singing and dancing juvenile, is used in a number of the bits as well as numbers, and he does himself credit. He also reads lines very well.

Clare Devine is with the company now, having joined the show last week. Miss Devine looks fine, she has gained a little weight, which has improved her looks. Her voice was good and she rendered her numbers very nicely. Her gowns are beautiful.

Pretty Lettie Bolles, bubbling over with personality, won favor early in the evening by the way she worked in bits, and the manner in which she put her numbers over. She injected plenty of pep in her work, and they liked her out front. Miss Bolles is a very attractive young lady, both in looks and figure. She wears dresses that blend well with this blonde beauty.

Joe Freels is the straight man. He is a good talker and works well with the comedians.

Nancy Martin, a pretty little blonde, handled the soubrette role very finely. She put her numbers over well, and she reads lines distinctly.

La Van and Freel put the "fly chaser" and "sugar inspector" bits over for laughs.

The "flirtation" bit was amusing, as it was given by Raynor, Freels and the Misses Bolles and Martin.

In a singing and dancing specialty, Kilby and the Misses Bolles and Martin were very successful. They put it over very nicely.

The "introduction" bit was another comedy hit, as it was done by La Van, Raynor, Freel and Miss Levine.

The "magic crystal" bit was well done, and proved a good laughing bit. It was offered by La Van, Raynor, Kilby and the Misses Bolles and Martin.

Raynor was entertaining in his specialty, which he opened singing a parody. He then told some stories and finished with a song. He did it well.

La Van worked up a lot of fun with the "camera" hit, in which he was assisted by Miss Bolles and Miss Martin.

Kilby followed with a dandy dancing specialty. He offered some clever eccentric steps and did them very nicely.

La Van, Raynor and Freel more than pleased with their specialty. La Van played the piano and the ukelele, while Raynor played a rather odd looking whistle. Freel worked straight to them. The act pleased as a musical offering and had plenty of comedy. It proved a big success.

This is a fine comedy, and compares most favorably with the two that it follows. Shows of the type of these are a credit to the B. B. O. Circuit. It's the kind that will bring business to the houses. It wouldn't be a bad idea to add a couple of more pieces to the orchestra, as they surely need a larger orchestra to get the numbers over right. The chorus has been cut down to eighteen girls, so why not give them good music, which can hardly be done with six pieces?

SID.

ARISTOCRATS IN FILM

BERLIN, April 3.—A new film, "The Devil's Elixir," which will be shown here in the near future, is said to have over 200 supernumeraries, every one of which is an aristocrat of Russia.

The court scenes in this play have been staged under the guiding hands of these "extras," who have given their knowledge of the courts, and the "credit due kings," for a sum just enabling them to live.

RUTH HANSON BURIED

Ruth Hanson, the chorus girl member of "Parisian Flirts," who was found dead in her room at the Hotel St. George last week, was buried in Maple Grove Cemetery, Long Island, on Tuesday of last week.

The funeral expenses were paid by Charlie Robinson, owner of "Parisian Flirts," and a number of the company who contributed.

In private life the girl was Emma H. Schmidt, and she came from Philadelphia, where her parents now live. They, according to the undertaker, did not claim the body.

According to statements made by members of the "Parisian Flirts" Company, the girl's death was accidental and not suicidal, as was printed in most of the dailies. One of the reasons which some of her friends in the show give for their belief that her death was accidental was that she had been saving her money and had purchased summer dresses and underwear and said that she was planning a pleasant vacation in the country.

It is believed that she lighted the gas stove, but did not ignite all of the burners and lying down on the bed was overcome before she noticed that the gas was escaping.

FLORENCE DE VERE IN "REVUE"

TOLEDO, O., March 31.—Florence De Vere took Flossie Everett's place in the Abe Reynolds "Revue" when that young lady left the company in Pittsburgh recently. Miss De Vere is playing the French part that Miss Everett created and is successfully putting it over. Bunny Russell is playing the part formerly done by Miss De Vere in the show.

MARTINI IN STOCK

A. Martini, who closed in Hoboken, Sunday, with Charlie Robinson's "Parisian Flirts" opens next Sunday in stock at the Gayety, Minneapolis.

BURK AND LILETTE SIGN

Eddie Burk and Miss Lilette have signed a contract with James E. Cooper for next season, for one of Cooper's shows on the Columbia Circuit.

It is rumored that
LILLIAN HELMAR
late of the Greenwich Village Follies, will be married before long to a prominent business man of New York.—*Exchange.*

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A (LOOSE LEGS) MARTINI
AT LIBERTY FOR NEXT SEASON
ECCENTRIC COMEDIAN SEE LOU REDELSHEIMER

COL. STOCKHOLDERS MEET

The Columbia Graphophone Manufacturing Company stockholders held their annual meeting last week in Bridgeport, Connecticut, and elected their new board of directors. Many creditors of the company were listed in the new board, which met March 30, to discuss an intensive sales campaign, in which nationwide advertising will figure prominently.

This advertising will be relied upon to arouse public interest to a buying point in the company's products. The company, under the new regime, will trim expenditures to the maximum.

In his speech to the new board, and to the stockholders, President H. L. Willson said, in part:

"It will be the policy of the company to establish itself firmly with the dealer through superior products, sound merchandise policies and extended advertising activity.

"In view of the many companies which sprang into existence during the inflation period which have placed in competition with high grade nationally advertised products an inferior merchandise, the management recognizes the necessity of strictest economy in every department."

Stockholders elected the following directors: M. N. Buckner, chairman, New York Trust Company; Charles W. Cox, of Robert Winthrop & Co.; W. C. Dickerman, vice-president of American Car & Foundry Company; Van Horn Ely, president, American Railways Company; H. J. Fuller, chairman, Gillette Safety Razor Company; G. H. Kinnicutt of Kissel, Kinnicutt & Co.; F. W. Shibley, vice-president and industrial representative of the Bankers Trust Company; Harold Stanley, president of the Guaranty Company; E. E. Thompson of Crane, Parris & Co., Washington; T. F. McClelland and Douglas Parmentier, both of the Liberty Industrial Corporation, and H. L. Willson, president of the Graphophone Company.

UNITED STATES FURNISHING SIGNS

The United States Music Company, makers of the U. S. Roll, are supplying to dealers and others who handle their product a new 3 ft. x 6 ft. galvanized iron sign advertising their exchange plan whereby they allow 33 cents for old music rolls.

The sign has the local dealer's name imprinted and the U. S. company pays half of the cost of the sign which is $4.00. The signs have already made their appearance in many Western towns and are brightly painted and attractive.

OLD MEDLEY RELEASED

The Okeh Records are releasing some time this month for the May issue a specially arranged medley by Ring-Hager, containing several old time melodies sung by the Shannon Four. The record is entitled "Dear Old Melodies (4559)—No. 1," intro.: "In the Good Old Summertime," "My Mandy Lee," "On the Sidewalks of New York," "After the Ball is Over." No. 2 intro.: "Little Annie Rooney," "On the Banks of the Wabash," "Sweet Rosie O'Grady," "He Rambled," "A Hot Time in the Old Town."

ROLLS AND RECORDS

NEW CAMEO RELEASES

The Cameo Record Corporation has released seven more double faced records which are catalogued as the second part of the first list, the total of which is now fourteen records. The disks are now on sale in stores in New York and out of town, and additional releases in about two weeks are expected to bring the Cameo record output up to the numbers being released by other firms.

Production of Cameo Records at the Framingham factory has been delayed due to illness in the family of George L. Fennell, manager of that plant. Mr. Fennell is considered one of the most experienced record manufacturers in the country with more than twenty years of service in back of him. He was for a time connected with the Columbia Graphophone company in their Bridgeport plant and also in London. More recently he was with the Berliner Gramophone company of Canada.

The complete list of Cameo records now on sale are: (208) Three O'Clock in the Morning—By the Old Ohio Shore, Waltz dance record. The following are fox-trot dance records. (209) Angel Child-Gin Gin Ginny Shore; (210) Ten Little Finger and Ten Little Toes-My Mammy Knows; (211) Jimmy I Love You-Lo-La-La; (212) Goodbye Shanghai-Just a Little Love Song; (213) Old Fashioned Girl-Lonesome Hours; (220) Thais (meditation)-Song of India; (207) Blue Danube Blues-Kalua; (206) Ty-Tee (Tahiti)-Sweet Man of Mine; (205) April ShowersWana; (204) Wabash Blues-How Many Times, (202) Georgia Rose-Weep No More My Mammy, tenor solo; (201) Everybody Step-Yoo-Hoo fox trot trio; (200) The Sheik-Leave Me With a Smile, dance orchestra.

OKEH DISPLAY IS GOOD

The General Phonograph Corporation's new window display for April, for Okeh Records, is decidedly attractive and since the display has been in operation the past month, the sales in some instances have increased 30 per cent. One dealer informed the Okeh company that on an unusually stormy day a man was hurrying past the store holding his hat down with one hand, stopped short in front of the window when he saw the new display. He went in and bought "Wabash Blues" and four other records, which sale alone paid for the cost of the window attraction.

SPECIAL REGAL RELEASE

The Regal Record company have made a special release of the blues fox-trot number "I've Got My Habits On," sung by Clarence Johnson, who made a special arrangement of the song.

Charles Usher, senior traveling man selling Regal records, left Monday for a trip through Pennsylvania and points south. The firm is sending special mats and other service to dealers for the Easter business.

REGAL HAS FOREIGN DEPT.

Repeated demands on the part of Regal Record dealers has resulted in the formation of a foreign record department in which Polish, German, Hebrew-Jewish and Italian Regal Records will be catalogued. Original releases in each of these languages are about to be put on sale and the orders coming in for the foreign language records at the popular Regal price indicate unusual success for the new department. The first of the releases contains a list of nine double faced records, there being three each of German, Polish, Italian and Hebrew-Jewish, most of them being tenor or baritone with orchestra accompaniment, and others instrumental.

HART SISTERS WITH COLUMBIA

The Hart Sisters, in vaudeville, were signed as Columbia Record artists last week. They will record a series of popular numbers, of different style vocal records which will be released shortly. The first of them are expected to be in the May Columbia list.

Several Columbia Graphophone Co., branch managers and dealers were in New York the past week, among them being W. S. Parks, of the Bristol, Virginia branch A.; E. Landon, of Montreal, and C. F. Schaffarvick of the Spokane, Washington, branch.

AGENT SUES CRANE SISTERS

Suit was filed last week against the Crane Sisters, now playing in Keith vaudeville with Harry Tighe, for $500 managerial commissions, by Harry Bestry, Inc., agent, with offices in the Romax Building. The summons in the action, which was filed in the Third District Municipal Court, alleges breach of contract.

GRAEPEL WITH OKEH

Ernest R. Graepel and His Castle House Orchestra, formerly of the Hotel Addison, Detroit, and other places, that opened recently on the Strand Roof, playing both dance and for the revue, have been signed to record for the Okeh Record company.

GUILD SHOW FOR SUBSCRIBERS

The Theater Guild has chosen "From Morn to Midnight," by George Kaiser, for its private performance for subscribers only. The play will be given on two Sunday nights, May 7 and May 14.

OTTO HEINEMAN RETURNING

Otto Heineman, President of the General Phonograph Corporation, is expected back from Europe the latter part of this week, on the S. S. *Aquitania*.

BILLY JAMES RECORDING

Billy James, song writer and pianist, is now recording for the Rose Valley Music Roll Co., of Philadelphia, manufacturers of the "Ideal" brand piano rolls.

ADOPTS FAMILY OF SIX

Mrs. Harriet Collins, former actress and wife of Sim Collins, of the vaudeville team of Collins and Hart, has adopted the entire family, consisting of six children, of Pasquale Collioro, who was shot and killed last Christmas, at Lynbrook, L. I., by Michael Viola, who was found guilty of murder last week at Mineola.

The adoption papers for two of the children have been received, and the other papers for the remainder of the family are expected some time this week.

The oldest of the Collioro family, John Bernard Collioro, is twenty-one years old, and has been set up in an automobile repair business at Lynbrook by Mrs. Collins.

The youngest of the children is Harriet Adolphone, eight years old. The others are Mary Elizabeth, seventeen, who is in high school; Adolph Paul, fifteen; Edward, thirteen, and Evelyn Louise, eleven.

The mother was dead, and the father's sudden death left the family entirely alone. They are now comfortably installed in the Collins house.

Mrs. Collins has no children of her own.

DIDN'T UNDERSTAND

That Shakespeare is beyond the ken of the person who does the cleaning in the Fulton Theatre, where "He Who Gets Slapped" is playing, is testified to by Louis Calvert, one of the members of the cast. Calvert, who had been invited to recite the chorus speeches from "Henry V" at a drama league meeting, was committing to memory his part, and had pasted upon the mirror in his dressing room at the Fulton a slip of paper with these lines:

"But pardon, gentles all, the flat unraised spirit that hath dared on this unworthy scaffold to bring forth so great an object."

Next day he discovered that the cleaner had written at the bottom of the paper: "Don't understand. What do you want me to do?"

TAYLOR LEFT BUT $24,000

William Desmond Taylor, the murdered film director, who was killed in Hollywood on February 1st, drew a salary of $50,000 a year, but left an estate of only $24,000, according to the accounting. Out of this many bills are to be paid, including $1,112.50 for a jade tassel purchased from a coast jeweler, and $1,100 funeral expenses.

Investigations revealed that Taylor spent large sums for presents for picture actresses, according to the administrator.

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ORCHESTRA NEWS

STRING QUARTET IN CONCERT

The New York String Quartet, founded by Mr. and Mrs. Ralph Pulitzer, will make its first public appearance in New York early in the concert season of 1922-1923. This organization has been playing together for three years, but its performances have been confined chiefly to private musicales in the home of the founders. When the quartet came into being it was stipulated that no public concerts be given for three years, in order that they may have enough rehearsing to develop into one of the best ensembles possible.

PIANIST MUST PLAY JAZZ

SAN FRANCISCO, Cal., April 3.—Morris Lhevinne, a Russian pianist, will have to play "jazz," to meet temporary alimony of $50 a month awarded his wife pending her action for divorce against him.

Lhevinne told the Court that he could not think of playing jazz, when an orchestral job was suggested for the artist who pleaded lack of funds, but the Court forced the issue, saying it could not let his wife and child starve on account of his artistic idealism.

GARDEN LEADERS CHANGED

Andy Byrnes, who has been musical director at the Winter Garden since it has been devoted to vaudeville, closed at the house on last Saturday night, and jumped to Washington to direct the new Shubert vaudeville unit, "Some Girl," which opened there Sunday. Byrnes has been replaced by Alex Hyde, who has recently been directing the Sunday concerts at the Jolson Theatre, and was personal director for Hetty King when she toured the Shubert vaudeville circuit.

YERKES TO TOUR

Yerkes' Happy Six Orchestra, now playing at Bustanoby and Castelani's, Montreal, will go on tour April 17th. The orchestra will travel through Pennsylvania, Maryland and New York.

Yerkes' Musical Bell Hops Sextette returned from the road and are now playing engagements in and around New York City.

FREEDMAN BACK IN NEW YORK

Al Freedman's orchestra, which has been playing at Ciro's Club, Montreal, which burned down recently, are back in New York doing some work for Jos. B. Franklyn. Mr. Freedman is well known in musical circles as an unusually good pianist, and has been doing out of town engagements of late.

BORNSTEIN FOR WASHINGTON

Irving Bornstein, musical director at the Hotel Grafton, Washington, D. C., has been engaged to furnish the dance and concert music at the New Washington Hotel, replacing Arthur Kraus, of New York, who has another engagement for the summer.

SMALL AT GRILL

Jack Small and his orchestra, formerly with the Taylor and Jackson act on the Keith circuit, are now playing at the Maurice & Fitzgerald Grill (formerly Healey's). Before going into vaudeville the combination played a successful dance season at Healey's.

ORCHESTRA AT PARK VALLEY

Hoffman House Park, Valley Stream, L. I., will open April 20, with a nine piece dance orchestra, organized by Joe Murcca and George Kurtz, both formerly with Paul Victorin's Strand Roof orchestra.

IRVING WEISS IN HOSPITAL

Irving Weiss, musical director, is ill at the New York Hospital, suffering from double pneumonia. His condition is said to be satisfactory by the hospital doctors in attendance.

MILLION DOLLAR BAND ENJOYED

Bachman's "Million Dollar Band" has been engaged by the committee of Masons in charge of the arrangements for the coming first annual Fashion Exposition and Beauty Bazaar, to be given at Madison Square Garden from May 8 to 13.

The orchestra, which is now playing in West Palm Beach, Florida, got its title in the World War, when it was acclaimed "the band that is worth a million dollars to the American Army." The title was bestowed by General Hunter Liggett. The orchestra has remained intact, and has been playing for the last three seasons at the winter resort.

BENSON BARS "JAZZ"

Edgar Benson, who practically controls all the high class orchestras playing in Chicago, has sent out a notice to his clients to the effect that his offices will not furnish any "jazz" orchestras in the future. Novelty and symphonic syncopating combinations without the general noisy effects produced by jazz bands will be the rule. Mr. Benson who has been in the business for more than twenty-five years, in more than sixty well known Chicago orchestras, is determined to do away with the so-called "jazz."

"ROMANCE OF RHYTHM" TOURING

The Paul Whiteman "Romance of Rhythm" dance orchestra, on tour of the South, where they are playing independent vaudeville and dance engagements under the direction of Barney Rapp, is doing unusual business playing to about $3,000 weekly. The average price of admission to dances at which the orchestra is playing is $3.50 per couple, the prices ranging from $3.30 to $4.00.

SEXTETTE AT THE BROADWAY

Paul Whiteman's Saxaphone Sextette, composed of Messrs. Wadsworth, De Marios, McMurray, Pitman, Fosdick and Mitchell, opened this week in vaudeville at the Broadway Theatre. Coletta Ryan, prima donna, is also with the act, singing some of the numbers.

JOCKER FOR WOODMANSTON

Al Jocker and his orchestra closed at the Little Club last Sunday night, and will open April 18th at the Woodmanston Inn, Pelham, N. Y., where they will play a summer engagement. Joe Raymond and his orchestra succeeded Jockers at the Little Club.

MILLER AT LYNBROOK

Ray Miller and His Black and White Melody Boys, have been engaged to play at the Blossom Heath Inn, Lynbrook, L. I., for the summer. The opening date has not been decided on, but will either be May or June 1st.

HOTEL ORCHESTRA IN REVEL

At the annual Revel of the Green Room Club, to be held at the Geo. M. Cohan Theatre on Sunday evening, April 16th, the Ambassador Hotel Orchestra will be one of the features of the program.

STODDARD FOR ATLANTIC CITY

Harry Stoddard's Orchestra will close at the Beaux Arts, Philadelphia, and open April 8th at the Beaux Arts, Atlantic City, under the direction of Jos. B. Franklyn.

MILLER AT ALBERMARLE

Ray Miller and His Black and White Melody Boys opened for a week's run at William Fox's Albermarle Theatre, Brooklyn, last Thursday night.

MORTON TRIO OPENS

The Daisy Morton Trio, female orchestra, opened in the Bunn Brother's California Cafeteria, in the Loew Building.

NEW ACTS AND REAPPEARANCES

CLAIRE VINCENT & CO.

Theatre—*58th Street.*
Style—*Sketch.*
Time—*Twenty-two minutes.*
Setting—*Special.*

This is a three people sketch, and is cleverly written and cleverly done by its performers but is a trifle too long. A full stage set depicting the roof garden of a modern apartment is used with good effect, and Miss Vincent as the carefree "out of work actress" has an ideal vehicle to display her talents and if five minutes were lopped off the final count, it would improve the vehicle as well as the patience of the audience.

The idea is based on the story of the wealthy man who will not allow his son to marry an unknown little girl who happens to be the ward of Miss Vincent. Miss Vincent manages to get the man to call and talk it over, and book-like before he leaves he not only consents to the marriage of his son, but offers to hurry it along—in addition to this he has fallen hard for the widow actress, whose husband was dead to her, two years before they actually laid him to rest.

The vehicle has its funny moments. Miss Vincent has a contagious laugh that is most of the act. With the cuts above mentioned it should be a big time affair.—E. H.

TRACY, PALMER & TRACY

Theatre—*23rd Street.*
Style—*Singing, dancing and piano.*
Time—*Ten minutes.*
Setting—*In "one."*

This act is presented by two women and a man. The three open the act with a specially written number, that leads them into a dance. One of the girls is an accomplished pianist, and does a bit of comedy. She and the other girl sing a popular number, which is followed up by a piano solo, in which some clever piano eccentricities are displayed by the young lady pianist. A single acrobatic dance is well done by the man. A bit of syncopated talk is then indulged in and the trio close with a dance.

The act is a good one, for the three a day houses, but with a bit of working out it can be made suitable for the better class theatres. S. H. M.

CANE, MOREY AND MOORE

Theatre—*State.*
Style—*Balancing acrobatics.*
Time—*9 Minutes.*
Setting—*Full Stage.*

This is a three man turn and offers something worth while in the way of ladder and pole balancing. The opening stunt is a twirling ladder balancing to be followed by some very clever foot and ladder routine. A finale bit is the balancing by the understander of a man on top the pole. All the balancing done by the man beneath is on his head. A big applause turn, and should fit nicely on a big time bill. E. H.

TED AND FRANKIE BURNS

Theatre—*City.*
Style—*Skit.*
Time—*Sixteen minutes.*
Setting—*Special.*

This combination, a small woman and a big stout man, did well. The action of the skit takes place on the roof of a flat, or apartment house, and was a talk between two alleged burglars. The man makes a lot of noise with his burglars tools, which got a laugh.

The two have a song, similar to the Gallagher and Shean song, entitled "Mr. Thief,—Mrs. Crook." A great comedy number, and one which was well done.

A lot of the talk centered about the streets of Washington, which are not numbered, but lettered. The man did this talk, and got many laughs.

The man was good, in his character, which portrayed a fat, easy going, burglar; incidentally as timid as a rabbit. Another good act for the small time. Should be a hit in the "pop" houses.

D. S. B.

NELLIE ARNAUT & CO.

Theatre—*State.*
Style—*Music and acrobatic dancing.*
Time—*Twelve minutes.*
Setting—*Special.*

A trio of two men and a girl, with a routine that speaks of foreign origination and could fit any bill. The turn opens with the three discovered on stage playing violins. Following the opening selection the young lady sings. This is by far the weakest point in the act. The lady's voice, though fair, is not as strong as the rest of the act. She serves to fill up some of the time and with some modifications could be strengthened up to the rest of the act.

The three again play, this time accompanying it with a a dancing routine that develops into acrobatics. A fast dance is done at the finish. All through the act the two boys continue to play and perform their various bits and not once did the writer hear a discord, despite the fact that the pair were making difficult whirls and spins while playing.

As a turn it is big time. It has a mark of class that makes it stand out. E. H.

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DEATHS

JOHN ENGLER known as the "unbeaten champion fancy ice skater of the world," died last Saturday at his home in Jersey City.

Mr. Engler, who would have been eighty-six years old next month, began his career at the age of twelve years when he joined a circus and toured with them as a tumbler, and also started his profession at skating the same time. In 1868 he won the professional fancy skating championship, and died with the belt in his possession.

Funeral services were held early in the week, with many member of the Henry Wilson Post G. A. R., attending and assisting in the service, for Engler was an active member of the Post. He was interred at the Wilson Post plot in New York Bay Cemetery. He is survived by his wife, Mrs. Livania Engler, two sons, Arthur and Frederick, six daughters and nine grandchildren.

IN MEMORIAM
IN SAD REMEMBRANCE OF
JACK FREES
WHO DIED MARCH 27, 1922, AT HIS HOME IN PENNSVILLE, N. J.
HIS SISTER
ELIZABETH FREES

DAVID ELMER CONLEY, retired actor, and stage manager, died last week at the Actor's Home, Amityville, L. I.

At one time Mr. Conley, who was sixty years old, was stage manager for Daniel Frohman of the old Lyceum Theatre. He was an invalid for the past fourteen years.

Burial took place from the Funeral Church under the auspices of the Actors' Fund of America.

GERTRUDE PAGE ENGLISH, authoress, died from heart disease in South Africa last week. She was the wife of George Alexander Dobbin, but in her work retained her maiden name. She wrote several widely known novels, some of them being dramatized.

"Paddy the Next Best Thing," was dramatized by Robert Ord and Gayer Mackay, and produced at the Savoy Theatre, London, and elsewhere.

WILLIAM YUNCK, violin virtuoso, died at his home in Detroit last Sunday. He was a native of Cassel, Germany, and was 69 years old. Early in life he gained prominence in operatic circles abroad, appearing in leading tenor roles in Prague and Berlin. He was also a member of the Vienna Philharmonic Orchestra.

THOMAS G. TURNOUR, actor, died at his home, 318 West 49th street, last week. He was seventy-seven years old and was born in New York City.

He appeared with William Gillette and other stars in "The Speckled Band," "The Plain Woman," "On Trial," "Justice" and "Get Rich Quick Wallingford." Services were held early this week at the Funeral Church under the auspices of the Actors' Fund of America.

ADELBERT H. FISCHER, president of the Fischer Features, Inc., motion picture laboratories of New Rochelle, died at his home, No. 12 Serpentine Drive, New Rochelle, last week. He was fifty-seven years old and was born in Germany. He came to New Rochelle about two and a half years ago.

ANNA SCRANTON, vaudeville actress and wife of Harry Scranton, of the team of Harry and Anna Scranton, wire-walkers, died suddenly last Friday, in a Detroit hospital, of pleural pneumonia. She was sick only a short time. The act was scheduled to open at the Detroit Opera House on Monday. The funeral will take place from her home in Saginaw, Michigan.

Mrs. Scranton was about twenty-six years of age, and was born in Chicago. She is survived by her husband. The couple had no children.

JAKE STERNAD, prominent Chicago theatrical man, died in that city last Sunday night at his suite in the Alexandria Hotel. Death was due to a stroke of paralysis.

Mr. Sternad was a well known figure in Chicago theatrical circles for the past twenty-five years, and at one time was general manager of the Western Vaudeville Managers' Association. He was sixty years of age, and is survived by his wife who was at his bedside.

A monster funeral, which will be attended by all of Chicago's theatrical colony, and the Benevolent Protective Order of the Elks, is planned for late this week.

JEAN NOTE, widely known Belgian baritone, died last Saturday in Brussels, after an operation.

M. Note was for many years first baritone of the Grand Opera in Paris. Before becoming an opera singer he was a Colonel in the Belgian army, and was distinguished for bravery, in civil as well as army life. In the season of 1908-9 he sang at the Metropolitan Opera House, New York.

When President Wilson was attending the peace conference in Paris Note sang the "Marseillaise" at the invitation of the French Senate as a reception to the President at the Luxembourg Palace.

JOSEFA AND ROSA BLAZEK, the Siamese Twins, died at a hosptial in Chicago last Thursday. Josefa died first from jaundice, and the death of her sister followed in a few seconds. They had been in the hospital about ten days Josefa being ill with jaundice, that was followed by pneumonia shortly afterward; Rosa was afflicted with bronchitis before her death. Their brother Frank refused his consent to have the twins severed by the doctors who had made preparations to do so in case either of them died. However, it is believed by the doctors that one would have died if the other did before any operation could have been performed.

The twins were the second offspring of a normal parentage, in Czecho-Slovakia, forty-two years ago. Rosa was married to a German army officer fifteen years ago. He was killed in action in 1917. The other sister never married.

MAURICE E. BANDMAN, actor and theatrical manager, died last week in Gibraltar of enteric fever. He was forty-five years old and was born in Missoula, Montana, and roved the whole world with his theatrical enterprises, never denouncing his American citizenship, however. He was buried in London.

He was the son of Daniel E. Bandman, noted exponent of the Shakesperian drama in the Western States. He controlled at the time of his death the Empire Theater in Calcutta, and the Excelsior Theatre in Bombay. Some time ago the Bandman Comedy Company presented Hary Corson Clark and Margaret Dale Owen with a group of London artists in a repertoire of London and New York sucesses. Clark and Bandman were equal partners and they had with them a distinguished company.

Mr. Bandman is survived by a wife and three children who reside in London, where he had made his home for the past few years.

REISENWEBER'S CLOSING?

In the United States Court last Thursday a bill of complaint was filed against the operators of Reisenweber's, the well known restaurant as a public nuisance under the Volstead act. This is the first serious attempt to close night-life places and it will be a test case.

The complaint was served on Thursday on John Reisenweber. Other defendants are: The United Cigar Stores Company of America, the White Rose Baking and Restaurant Company, Inc., the Fifty-eighth Street Restaurant, Inc., under the management of which it is alleged he restaurant is now running, and its officers, John Wagoner, Walter Kaffenberg, Benjamin Uberall and Louis Zagat.

It is understood that Mr. Reisenweber is no longer interested in the restaurant, but is one of the lessees of the building at No. 981 Eighth Avenue.

As a source of entertainment, there is a nightly cabaret running at Reisenweber's, and several well known vaudeville performers have been engaged in the place from time to time.

Some time ago rumor had it that Sophie Tucker was one of the owners of the place. Miss Tucker recently finished an engagement at the restaurant.

ADELPHIA THEATRE IN BIG DEAL

The Adelphia Theatre, at the southwest corner of Broadway and Eighty-ninth Street, and the Leslie Court apartments at the southwest corner of Broadway and 137th Street, are involved in a deal amounting to over a million dollars.

The theatre property includes a three-story business building adjoining, the two fronting 100.8 feet on Broadway and 132 feet on Eighty-ninth street. The property was recently purchased by J. Adolph Mollenhauer, identified with large sugar interests, and has now been bought by the Donovan Estates, Inc.

In part payment the corporation gave Leslie Court, a six story structure on a plot fronting 100 feet on Broadway and 125 feet on 137th Street. It was valued at $450,000 and returns an annual rental of approximately $80,000.

E. B. MARKS' FATHER DEAD

Bennett Marks, father of Edward B. Marks, the music publisher, died at the good old age of eighty-eight years, on April 3, and was buried from his late residence, 550 Riverside Drive.

Mr. Marks was a Civil War veteran, being a member of the Provost Guard, and was also connected at one time with the Troy, N. Y., Fire Department.

Only recently, in November, he celebrated the golden anniversary of his wedding. He is survived by a widow and four sons, Edward B., Max, Sol and Mitchell B. Marks.

MIDNIGHT FROLIC CLOSING

The Ziegfeld Midnight Frolic on the New Amsterdam Theatre roof will close on Saturday night, April 8th. Notice was posted last week to the effect that the roof was to close on that date, which is the earliest closing in years. Business has been light on the road, due largely, it is said, to prohibition.

VAUDEVILLE BILLS
(Continued from page 25)

NEW HAVEN

Bijou (First Half)—Studies D'Art—Leonard—Ladies' Choice—Frank Mullane—Seven Little Sweethearts. (Second Half) — DeCoe — Willie Smith—The Musicalette—Bennett & Lee—Oh, Judge.

Palace (First Half)—Sankus & Sylvers—Jeanne LaCrosse—Sully & Houghton—Melodious Six—Redmond & Wells—The Comebacks. (Second Half)—The McBanns—Russell & Devitt—Thelma & M. White—Byron & Haig—Swor Bros.—Civene Troupe.

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NEWARK

Rialto—Mason & Keeler—Brendal & Bert—Matthews & Ayres—Garland & Smith—Alfred Powell & Co.—Joe Parsons—Calvert & Shayne.

PHILADELPHIA

Chestnut Street—"Whirl of New York."

CINCINNATI

Shubert—"Midnight Rounders"—Aleen Bronson.

WASHINGTON

Belasco—"Some Girl"—Rudinoff—Bobby O'Neil & Co.—Louis Simon—"On the Frontier."

BOSTON

Majestic—"Chuckles of 1921"—W. W. Trio—Gaudsmiths—Fk. & Mazie Hughes—McConnell & Simpson—Frank Johnson.

DETROIT

Opera House—"Promenaders"—Flora Hoffman—Apollo Trio.

BROOKLYN

Crescent—King & Rhodes—W. E. Ritchie—Chas. McGoods—Miss Mackinnon—Fred Allen—Clark & Arcaro—Parish & Peru—Clay Crouch—Franklin Duo.

"MAN FROM BEYOND"

"THE MAN FROM BEYOND," featuring Harry Houdini, a motion picture, produced at the Times Square Theatre, Sunday evening, April 2.

CAST

The Man from Beyond.....Houdini
Dr. Gilbert Trent.....Arthur Maude
Dr. Crawford Strange...Albert Tavernier
Dr. Gregory Sinclair.....Erwin Connelly
Francois Duval.....Frank Montgomery
Captain of the Barkentine...Louis Alberni
Milt Norcross.....Yale Benner
Felice Norcross } .....Jane Connelly
Felice Strange }
Marie LeGrande.....Nita Noldi

In this motion picture, Houdini is featuring himself, with a cast that is only fair.

The story is about a man who is struck and stunned on a ship headed for the Arctic regions, and becomes enveloped in a huge cake of ice. This accident happens in 1820. One hundred and two years after, or in 1922, a group of explorers in the land of the Eskimo, find the ship deserted, discover the body caked in the ice, which they cut open liberating the man, and after building a fire, the man begins to sag, finally limbering up and coming to life. This scene, though rather gruesome, is entertaining and the Arctic scenes are artistically set, and more of them would have been enjoyed, instead of bringing the man to New York to participate in an ordinary melodrama.

Once in New York, he sees a girl who is the image of the girl he loved a century ago, and the usual love routine follows. However, Houdini does some real clever tricks in the picture, such as breaking jail, but the most gripping and thrilling thing he does is swim down the rapids and rescue a young woman who is about to go over the Niagara Falls. Houdini really does this scene himself and is shown in the closeups, and the theatre resounded with applause when he finally drags his Felice from the raging torrent.

The picture is entertaining, and while watching it one believes that Houdini is really in the cake of ice for 100 years and is coming to life.

Houdini does some tricks at the end of the picture. Among these he escapes from the straight-jacket, and does a new illusion he calls "The Disappearing Elephant."

MAY ROBSON TO PLAY OLYMPIC

CHICAGO, Ill., Apr. 4.—May Robson, who has been making a tour of midwest cities as the star of "It Pays To Smile," has turned her face Chicagoward and will arrive here next week.

LETTER LIST

GENTLEMEN

Aaron, Lester
Albani, C.
Browning, Ed W.
Brannigan, Bernard
Cole, Mr.
Fein, Carl
Floyd, Elmer
Howland, Oscar
Lemuels, Wm. E.
Lorenze, Bert
Leahy, Chas.
Lewis, Edgar
Mullin, Joe
Martelle, Lionel
Malloy, Jack
McDonald, Walter J.
Mills, Bob
Nordstrom, Leroy
Parsons, Jack
Stanton, Henry R.
Udell, Chas. E.
Wilson, Cahill
Watson, Joe
Weed, Frank W.

LADIES

Allen, Mae
Ayres, Trixie
Bennett, Miss
Brady, Ethel
Black, Margaret
Carter, Nellie B.
Cleveland, Hazel S.
Drew, Charlotte
Ellsley, Mabel
Farrell, Bobbie
Fielding, Pauline R.
Hindson, Buddie
Harvie, Sadie
Holmes, Lena F.
Howard, May
Knowles, Priscilla
Lyons, Edith
La Bergere, Elsie
Mac, Nora (Pkg)
Nack, Estelle
Powers, Babe
Petrie, Mrs. W. F.
Peck, Margaret
Renault, Kittie
Starr, Charlotte

FISHER GIVES ART EXHIBITION

H. Melville Fisher, brother of Harrison Fisher, and better known in theatrical circles as Hugo Fisher, is holding his annual exhibition and display of art at the Ainslie Galleries, No. 615 Fifth avenue, where members of the theatrical profession who are interested in this line of work are invited.

As many prominent members of the profession are owners of some of Mr. Fisher's earlier efforts, this exhibition has received a large amount of warm applause through the theatre. Two of the pictures now being exhibited are being considered by one of the New York Museums.

DE FOE ESTATE LEFT TO WIDOW

The will of Louis V. De Foe, for years dramatic critic of, "The World," was filed last week in the Surrogate's Court. His estate is valued at "more than $10,000.""

Miss Elizabeth De Foe, a niece, receives $1,000 and Henry Brewer a gold watch. Mr. De Foe left mementoes to several friends and bequeathed the residue of his estate to his widow, Mrs. Ethellyn B. De Foe.

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1677—Dewey Weinglass—Act.
1678—S. O. Paul—Act.
1679—A. LaBellini—Acts.
1680—J. H. Vacant—Act.
1681—Oscar Snyder—Lyric.
1682—Carl Ludwig—Title.
1683—Walter J. McDonald—Material.
1684—Gene & Myrtle Conroy—Act.
1685—Meyer Golden—Act.
1686—Laurel Lee—Lyric.
1687—J. Paramo—Act.

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